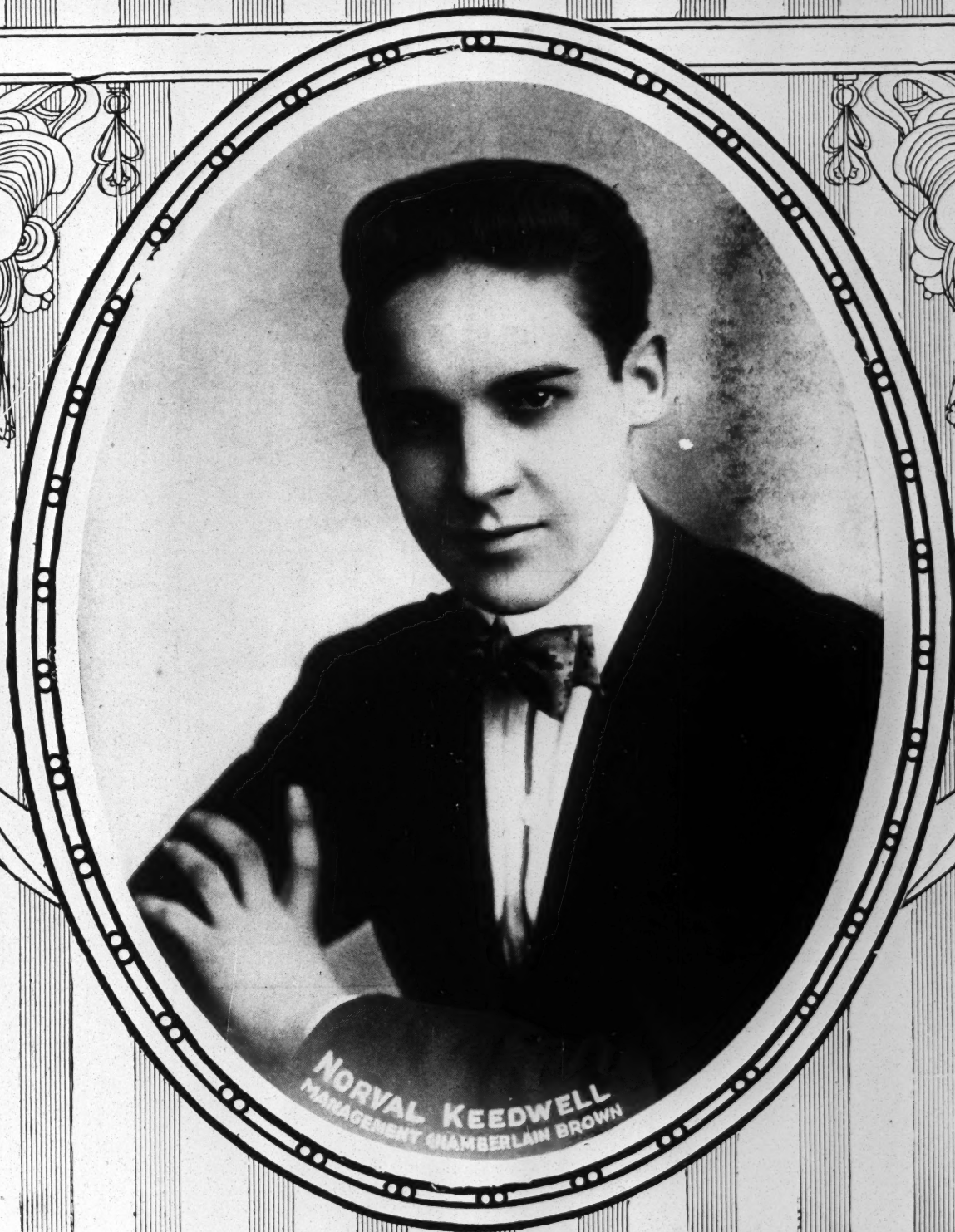


The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 9, 1918

PRICE TEN CENTS



NORVAL KEEDWELL
MANAGEMENT CHAMBERLAIN BROWN

THE NATIONAL THEATRICAL WEEKLY

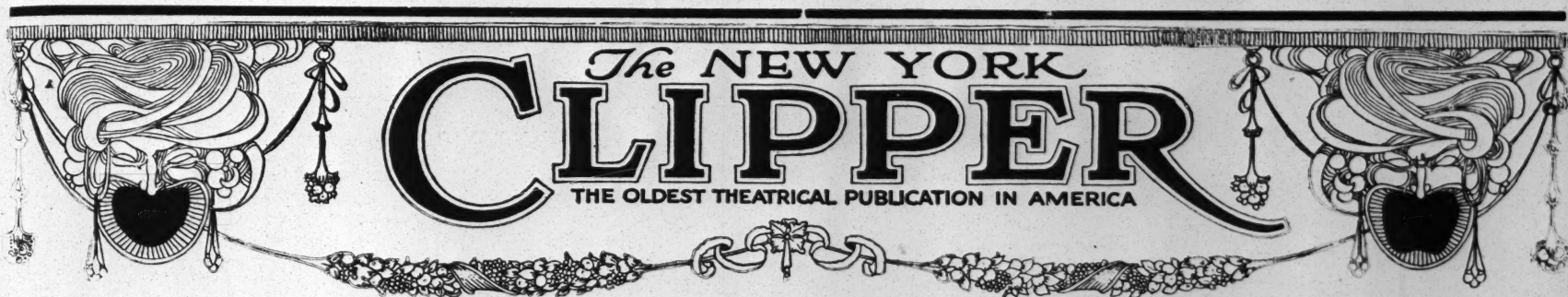
Record
Breakers**BROADWAY'S**Record
BreakersSWEET EMALINA
MY GALGIVE ME THE MOONLIGHT
GIVE ME THE GIRL
AND
LEAVE THE REST TO MEI MAY BE GONE
FOR
A LONG LONG TIMEYOU
NEVER CAN BE
TOO SURE
ABOUT THE GIRLS

NOTE:—It is hardly necessary to recount the many reasons why these songs are terrific hits for hundreds of the best and greatest performers in the country. You already know why, or at least should know. This ad is placed before you simply as a reminder, lest you forget.

145 W. 45th St.
New York City

BROADWAY MUSIC CORPORATION
WILL VON TILZER, President

145 N. Clark St.
Chicago, Ill.



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FRANK QUEEN, 1853

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VOLUME LXV—No. 49
Price, Ten Cents

McCREE'S MEMORY POOR AT WHITE RATS HEARING

Can't Recall Many Important Transactions That Took Place
While He Headed Union—W. W. Waters Also
Fails to Show Good Recollection

What might be characterized as two splendid exhibitions of how to "pass the buck" were the features of the resumed hearing of the investigation that is being made into the affairs of the White Rats before Referee Louis Schuldenfrei last Friday when Junie McCree and Walter W. Waters took the witness stand after, apparently, having forgotten to bring their memories along. McCree could remember very little at all about many of the questions asked him, and Waters frequently found himself in the same boat.

The name of Dennis O'Brien, of the legal firm of O'Brien, Malevinsky and Driscoll, however, seemed to be firm in Waters' mind, and frequently, when forced by questions into a disagreeable position, he found but little difficulty in saying that he had done this or that at the direction of the attorney.

Hereafter there are to be two hearings a week, in order to expedite matters, a session being scheduled for both Thursday and Friday of this week to start at 2 p. m.

Both of these features of the case appeared to greatly interest Referee Schuldenfrei who, on more than one point, took the questioning of the witnesses into his own hands and made a painstaking effort to get at the facts in the case.

The hearing was unofficially started when Val Trainor announced that it was "time for the circus to begin" and officially when Alvin T. Sapinsky, attorney for Goldie Pemberton, upon whose application the court appointed Judge Schuldenfrei, called McCree to the witness stand. He was sworn and asked the usual questions as to residence, etc. He stated that he is a director of the White Rats Actors' Union at the present time, but when asked how long he has held that office his memory became faulty at once.

"It would be pretty hard for me to tell," was his exact answer.

Under the questioning of Mr. Sapinsky he then testified that he had been both the president and vice-president of the union at different times.

"At the time that Mr. Mountford went to Europe some time in 1911 you were president of the union, were you not?" asked Mr. Sapinsky.

"Yes," came the answer at first. Then, "I am not exactly sure; the books would show that. I was either president or vice-president; I cannot remember now which. I think I was president; I am not exactly sure."

Pressed on the point by Mr. Sapinsky, he finally stated that he could not tell exactly without consulting the minute books.

"Do you recall the time at which the first question as to the erection of the clubhouse came up?" went on Mr. Sapinsky. The answer was "No." He had, however, participated in discussions concerning the erection of the clubhouse, he admitted.

"Do you recall that at that time it was

stated at the meetings that no funds of the union were to go into the erection of this clubhouse?"

"I must say I don't remember anything like that," returned the witness.

Q.—Would you say that no discussion was had in respect to that fact at any of the meetings at which you were present? A.—Do you mean a regular meeting of the order, or a meeting of the directors of the order?

Q.—Either of the order or of the Board of Directors. A.—Oh, yes! Discussions of the erection of a clubhouse were had at many meetings.

Q.—Well, was it your understanding at that time that funds of the union were to be used in the erection of this house?

Mr. Myers, attorney for the White Rats, who had made several objections to questions before this point was reached, made one to this and Mr. Sapinsky made a protest.

"I want to take an exception right here," he said, "to the technical objections as to the form of questions that are being made. This is an accounting, and nobody is on trial. The referee is trying to get facts, and I think it is an outrage and a reflection on the court to have an attorney, every time a question is asked, raise a technical objection."

Mr. Myers came back with the observation that the outburst of the opposing attorney was made for the benefit of the newspapers, which got a ripple of laughter from those in the room. The questioning then went on.

"Did you ever vote in favor of using the money of the union to build the clubhouse?"

"As an officer, I don't suppose I did," was the answer.

Q.—Did you as a director? A.—I don't remember. I don't think so, though.

Q.—Well, did you ever hear anybody say at a meeting, or say yourself at any meeting, either of the union or the directors, that the clubhouse was to be erected out of funds of the union? A.—I really don't remember.

Q.—(By the referee) Did you ever say at any meeting or hear anybody else say at any meeting at which you were present that the funds of the union were not to be used to build the clubhouse? A.—No, sir.

Q.—So that no conversation of that sort was ever held at any meeting at which you were present, so far as you can recall. A.—That the funds were not to be used? Not that I remember.

Q.—Do you remember any discussion that they were to be used? A.—No.

Q.—Then, you do not recollect any discussion either way as to whether or not the funds were to be put to any such use? A.—No. I couldn't say clearly.

Q.—Well, were the funds actually so used, to your knowledge? A.—If they were the books would show it.

By Mr. Sapinsky.

(Continued on pages 19, 35, 36.)

LAMONT LOSES ANOTHER \$100

Bert LaMont's troubles with his acts are continuing.

"Hogan's Alley," which played Lynn the first half of last week, was open for the last. LaMont wired them to stay where they were and that he would advise them in good time. Upon receipt of his wire they all came to New York and entered the office of LaMont, who tore his hair and raged.

The worst of the situation appeared when he discovered they had forgotten the scenery, which was left in Lynn. He had to pay express charges on this as well as railroad fares for the company, totaling about \$100. Besides, this, the delay cost him three days' booking, for it was too late to meet the date for Monday in Lawrence. A similar occurrence last week cost him \$200. This was when his "Montana Five" came in from Springfield, Ohio, instead of going to Marion. The manager of that act, Charles Martin, was dropped this week, his place being taken by Fred McGee. M. Carbone is manager of "Hogan's Alley."

DANCER HELD FOR "JAY-WALKING"

CINCINNATI, Ohio, Jan. 7.—Rodion Mendelevitch, twenty-seven, giving his address as 126 Twelfth Street, New York City, who is with the Theo. Kosloff Russian Ballet at Keith's here, started off the New Year with a Russian side-step which landed him at Police Headquarters. He tried to cut-a-corner here, and a traffic officer "called" him; Mendelevitch argued the case; the officer called a patrol and the dancer was taken to headquarters on a charge of "jay-walking." Manager Hastings and Attorney Ben Heidingsfeld of Keith's went to Mendelevitch's rescue, and he was returned to the theatre in a patrol.

THEATRE SEATS START SUITS

Suit to recover \$2,928 was instituted last week by the Megs Palace Amusement Company against Thomas J. McCahill, who was the owner of the Palace Theatre, at Third Avenue and 31st Street.

On June 15 McCahill, without the consent of the company, is alleged to have converted 920 theatre chairs and other articles from the theatre to his own use, and refused to return them to the Megs company. McCahill filed a counter claim for the sum of \$833.33, that amount being due him for rent from the Megs company, he states.

THEATRE'S SUGAR SEIZED

PATERSON, Jan. 7.—The Federal Food Administrator here interfered with an advertising scheme planned by Lew Watson, manager of the Orpheum Theatre, who had announced that he would give away 375 pounds of sugar to his patrons. The Government directed him to sell the sugar to the city at eight and one-half cents per pound, for distribution among the poor. The sugar was purchased from D. Nicholson, a wholesale grocer, who was accused of hoarding and whose case has been turned over to the national authorities.

JOAN SAWYER MUST PAY PIANIST

Through his attorney, F. M. Ahern, Joseph Rubin, formerly pianist for Joan Sawyer, but now in the orchestra at the Eighty-first Street Theatre, won a judgment last week against the dancer for the amount of \$225.46 due him for salary. While he had played for twelve weeks, he was only paid for five, however.

INDEPENDENTS FORM AN ASS'N

HILL HEADS NEW ORGANIZATION

Twenty independent theatre owners, who have been playing one and two night attractions, have formed themselves into the Mutual Booking Association, which will be a circuit of legitimate houses throughout the country, booked from one central point, according to a statement made by Gus Hill, Monday.

A booking manager is to be appointed who will have offices in New York, probably in the Strand Theatre Building. This manager will book approximately fifty shows to be worked one, two and three nights.

Charles Barton and Charles A. Williams are among the organizers of the association. Mr. Hill stated the other names not being given out as yet. The booking manager has not yet been appointed, although several applications are under consideration.

The purpose of the organization, according to Mr. Hill, is simply for mutual benefit. Hitherto, the managers concerned, have booked their shows either direct or through an agency, a process requiring money and time, and frequently fraught with disappointments. By having all the houses booked from a central office, the details of the matter will be off the hands of the proprietors, and better results can be obtained, since the shows will be given long time routes.

The Association is not to start into active operation until next season, all the men at present carrying on operations as formerly. Bookings for next season, however, will be started as soon as the booking manager is selected, which will probably be sometime this week.

"GOSHEN HOLLOW" CLOSES

"The Teacher of Goshen Hollow," the new Cohan and Harris play, which, for the past two weeks, has been tried out over the nearby one-nighters, closed in Hartford, Ct., Saturday night.

The piece, in which Mary Ryan is featured, was so favorably received that Cohan and Harris believe it is right for a New York presentation, and are arranging for a Broadway playhouse.

EMERY AMUSEMENT CO. SUED

PROVIDENCE, R. I., Jan. 7.—Alleging that a part of the contract price of construction and bills for materials still remains unpaid, William Williams, builder of the Shubert-Majestic Theatre, has brought suit against the Emery Amusement Company, its owners, for \$8,000. The Majestic, as it was formerly known, was taken over by the Shuberts this week.

WILL PRESENT "SECOND LOOK"

"A Second Look," a comedy in three acts, by C. A. de Lima, will have its first representation in this country at the first of the series of matinees to be given by the American Academy of Dramatic Arts.

OCHS PROTESTS AGAINST NEW TAX RULE

HARDSHIP FOR EXHIBITORS

The Exhibitors' League, through its president, Lee A. Ochs, has issued a protest against the new ruling on the admission tax, whereby every theatre owner must keep the Government funds in a separate checking account, in trust for the collector of revenue.

Mr. Ochs claims that this will be an impossibility for many exhibitors, inasmuch as some of them have no bank accounts, and must maintain a balance in order to keep one. Since every month the account will be cleaned out by the collector, the banks will, according to Mr. Ochs, refuse to handle the accounts.

The order was given out by Mark Eisner, collector for the Third Manhattan District, on Monday. Every theatre proprietor was requested to open in any bank he might desire an account to be held in trust for the collector, and to deposit daily all his tax receipts.

As explained by Mr. Eisner, this step was taken to protect the managers. As soon as a person pays an admission tax the manager becomes the trustee of that amount until it is turned over to the Government. As a trustee he is not permitted to commingle trust funds with private ones. Therefore, a manager who deposits trust funds in his own name, is guilty of misappropriation. While under ordinary circumstances no inconvenience might follow, it is possible that a case might occur in which the manager would find himself in difficulties.

If a manager were to fail, for instance, and his admission tax receipts were commingled with his own funds, he would be liable for larceny. In order to protect a manager against any such occurrence, the collector laid down the rule, which, it has since developed, will work hardship to many exhibitors.

When approached with this difficulty, Collector Eisner promised that ways and means whereby it could be circumvented would be worked out.

V. M. P. A. TO SOLVE TIE-UPS

The serious effect of transportation difficulties on vaudeville has brought the matter to the attention of the V. M. P. A., which has already held several meetings in an endeavor to find some way out of the difficulty. Acts going from and coming into New York from even nearby stands have been missing first performances to an alarming extent. Conditions are reported to be so bad that some acts have been eight hours coming from Philadelphia. One act, coming from Baltimore, was reported to have arrived sixteen hours late.

Pat Casey, president of the V. M. P. A., realizes that nothing can be done at present, but hopes that some means of obviating some of the difficulties can be worked out. Plans for a journey to Washington, to urge officials to give special consideration to actors, on the grounds that amusement is necessary to the public welfare, are under discussion.

HAMMERSTEINS TO MAKE UP

The illness of Oscar Hammerstein in the German Hospital, where he has been for nearly two weeks awaiting the decision of his physicians as to whether or not it will be necessary to operate upon his foot, is likely to bring about the reconciliation of the great impresario and his son Arthur, with whom he had a little tiff several years ago and both stopped sending Christmas presents to each other. It is said that each will put the friendliness of the other to a test, Arthur insisting that his famous parent build no more opera houses and the impresario making a positive demand that his son smoke one of his home-made cigars. If both survive, everything will be rosy again.

CAMP THEATRE TO PLAY STOCK

It was learned this week that at least one of the new Government theatres will house a permanent stock company which is contrary to announcements previously made. This is the one at Camp Lewis, at Tacoma, Washington, which will probably open around the first of February.

The stock company, which, according to present plans, will remain in Camp Lewis for six months or longer, is under the direction of Alice Davis and Helen Linwell, two women directors from the west. They are at present engaging a company through Chamberlain Brown, and will themselves be in charge of productions.

Burford Hampton is to be the leading man of this company, according to reports. The other members of the company are not yet known. The idea of the stock company was originated by the directors, who submitted their plan to Marc Klaw and received his approval. Rehearsals will probably start next week in New York.

The company hopes to present musical comedies as well as dramatic productions, as these seem to be what the boys desire most. The difficulties and expenses of these, however, may force the managers to drop them from their repertoire.

The camp theatres are rapidly nearing completion it is stated, and it was given out at headquarters this week that all of them would probably be running full blast around the middle of February.

Managers of most of them have been appointed, and confirmation has been received from Washington on the following:

Camp Lewis, Tacoma, Wash., F. A. Braden; Camp Dix, Wrightstown, N. J., N. A. Wheeler; Camp Meade, Annapolis, Md., Charles Barton; Camp Upton, N. Y., George E. Miller; Camp Pike, Little Rock, Ark., H. H. Winchell; Camp Gordon, Atlanta, H. M. Cook; Camp Taylor, Louisville, Charles Scott; Camp Devens, Ayer, Mass., Maurice Greet.

BILLING CAUSES TROUBLE

After considerable discussion, in which law suits were threatened, "A Holiday in Dixieland" will go into the Lincoln Theatre to-morrow for a three-day run. Al. Leichter first booked the act, then cancelled, and finally agreed to run it.

The act was booked by Leichter last week from Tom Jones. Jones, however, at first refused to supply any billing, whereupon Leichter cancelled. The act threatened suit for breach of contract, and finally came across with the billing.

NEW LICENSE HEAD LOOKS BD'WY OVER

SEES DISTRICT ATTORNEY ALSO

John F. Gilchrist, the new Commissioner of Licenses just appointed by Mayor John F. Hylan, started preparing for his activities last week by giving several Broadway shows the once over, with a view to discovering whether any of them were beyond the legal border line of decency. Several conferences with District Attorney Swann were also reported to have been held and in these, it is reported, the District Attorney communicated to the new incumbent his views on certain of the shows which he recently investigated, and to which, he announced, he strongly objected.

Assistant Corporation Counsel Kleinman, who is in charge of prosecutions when complaints are made against vaudeville managers and agents, was also called into conference with Commissioner Gilchrist. It is expected that he will continue to attend to this portion of the Corporation Counsel's work.

The new commissioner, when seen, refused to give out any statement as to his opinion of conditions. "I cannot say a word," he said, explaining that Mayor Hylan had issued definite orders to all members of his administration to say nothing for publication.

ATLANTIC CITY MANAGERS WORRY

ATLANTIC CITY, Jan. 8.—The amusement business in this city will suffer considerably during the coming season, it is expected, due to the fact that all the Sunday excursion trains have been removed. It was these which attracted a large portion of the transient population, on which the amusement business relies for support.

The new time tables on both roads running into here, the Pennsylvania and the Philadelphia and Reading, issued on January 6, also show that two regular trains running both ways, have been discontinued. Managers here are considerably worried over the prospects.

K. & E. AFTER PROVIDENCE HOUSE

PROVIDENCE, R. I., Jan. 7.—Although it is persistently reported that Klaw and Erlanger have leased, or are about to lease the Modern Theatre, and invade the field of the Shubert interests here, Manager David Dow, of the Modern, denies there is any truth in the rumor.

According to Mr. Dow, K. & E. agents approached the lessees of the theatre several weeks ago, and endeavored to arrange terms. At that time, however, according to Mr. Dow, Klaw and Erlanger did not desire to come to Providence until next season and wanted their lease to date from that time, although wishing to prevent the theatre from falling into the hands of others in the meantime. Rather than bind himself to these terms, Mr. Goodside, lessee of the building, refused.

Those closest in touch with Providence theatre affairs, however, still persist that K. & E. are coming here and that the Modern is their object. Although designed primarily for motion pictures, the Modern could be converted to fill Klaw and Erlanger's needs, with but little cost.

LOEW MAY HAVE OPPOSITION

FALL RIVER, Mass., Jan. 7.—Although the renovation of the old Rich Theatre is still under way, with no prospect of completion this season, rumors are rife that it is to be leased by A. A. Spitz, its owner, and that Marcus Loew's monopoly on vaudeville and motion pictures in the city is to be broken. Mr. Spitz, however, declines to either affirm or deny the rumor.

Loew interests now control the Bijou, Savoy and Academy theatres, and are thus without serious competition in town. Considerable indignation was expressed when prices at the Bijou, showing vaudeville and pictures, were raised recently. It is the only vaudeville house in town, however, and protests avail nothing.

When Mr. Spitz acquired Rich's Theatre, famous as a burlesque house many years ago, he also acquired adjoining buildings. The interior of the theatre was thus enlarged and many other changes are promised. The total outlay, it is estimated, will be approximately \$250,000. Mr. Spitz is well known as a theatrical promoter, and was formerly a lessee of the Emery Theatre, in Providence. He now controls several theatres in smaller cities.

SOCIETY THEATRE PATRON SUED

Irene Lewisohn, of 43 Fifth Avenue, and one of the patronesses of the Neighborhood Theatre, on Grand Street, has been sued for \$10,000 by the mother of Rose Batkin, a fourteen-year-old child, who recently appeared in a ballet at the theatre.

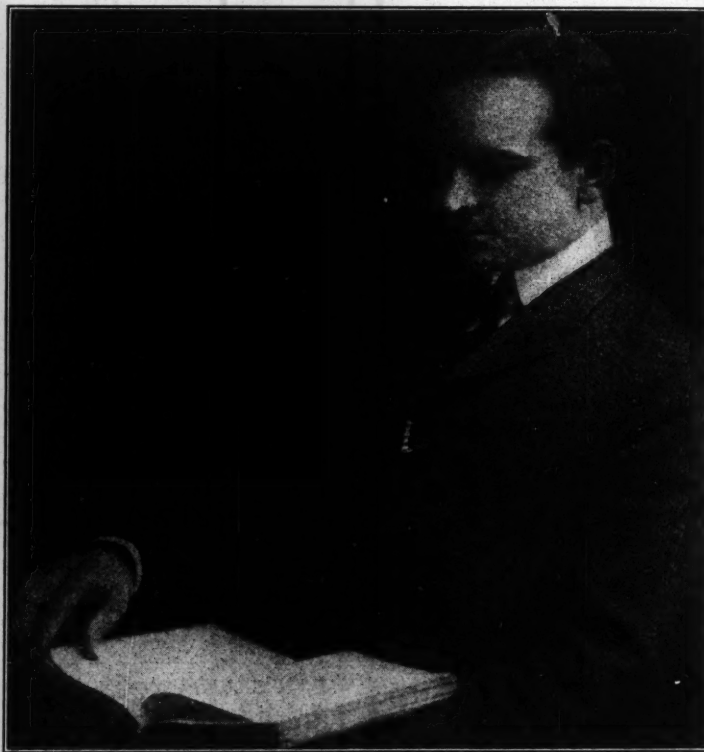
From the papers in the case, filed by Joseph Melcer, of 1482 Broadway, attorney for the plaintiff, Miss Lewisohn is charged with having injured the child through intimating that she took money from the purse of a visitor to the theatre while the latter's coat, containing the purse, was in the cloak room of the playhouse. Miss Lewisohn is alleged to have accused the child of the theft in public, and also to have told its mother that it was a thief. Through her attorneys, Miss Lewisohn denies injuring the child.

TO REVIVE SPORTING CLUB

The National Sporting Club of America, which stopped giving entertainments three years ago, has concluded to renew its membership of about 1,000 from the old membership list. With its revival, the club will be conducted on the lines of the National Sporting Club of London, which gives social as well as athletic entertainments. Tom O'Rourke is managing director of the organization, and has engaged temporary quarters at 725 Sixth Avenue.

CIRCUS MEN DINED ON CHRISTMAS

McALESTER, Okla., Jan. 5.—Christmas Day was a happy one for the 125 employees of the W. H. Campbell Circus, in winter quarters in this city. Beginning at 3 o'clock in the afternoon, they sat down twenty at a time, at a table loaded with turkey, chicken and all other good things that go to make up a first-class Christmas dinner.



EDWARD ELSNER

Author and stage director, who has been responsible for more successful dramatic stars and dramatic productions in New York City than any man of his age.

KAHN BACKING MORRIS GEST VENTURES

CENTURY CO. IN THE COURTS

Reports that Otto Kahn, the banker, is backing Morris Gest in his various theatrical undertakings, in addition to allowing him to have the Century Theatre, became broadcast along Broadway last week. According to them, the banker is heavily interested, if he does not actually own, "The Wanderer" and "Chu Chin Chow."

Kahn, it is known, has taken a great deal of interest in both of these productions, and has been overheard to ask, "How's the house to-night?" when entering the theatre where they were playing. This, it is pointed out, is slightly beyond the interest that would be manifested by anyone, were he not interested in the box office report for the night.

Also, when Gest took over the Manhattan Opera House, he paid a \$70,000 mortgage with cash, which is considerable money to lay down in one bundle. The lease obtained at that time expires next June, and it is not known whether or not it will be renewed, now that Gest has assumed control of the Century. His firm has announced its intention of producing another big English production, but might place that in the Century.

The affairs of "The Century Girl" and "Miss 1917" got into the courts during the week, when Flore Ravelles, the former dancer of the Ballet Russe, made application to the Federal courts to have the Century company put into the hands of a receiver and, as the company filed its consent, that was done, the Court appointing Fred G. Latham, house manager at the theatre, and Andrew T. Sullivan to take charge. They conducted the house until its closing last Saturday night. Sullivan is vice-president of the Mechanics' Bank, and was recently appointed by Mayor Hylan a member of the Board of Assessors.

In her application for the receiver, Miss Ravelles stated that the gross receipts for "The Century Girl" last year were \$720,000. She asked for \$13,000 salary under her contract to appear there with the Adolph Bolm troupe. Bolm is also suing the company for salary. Mrs. Vernon Castle also has a suit pending against the company for \$30,000, which she says is due her under a contract.

Despite the heavy receipts shown by the figures of Miss Ravelles, the company was unable to succeed owing to the heavy expenses and last year's deficit has been definitely placed at \$107,000, and that of this year \$150,000. This was with an average intake at the box office of \$20,000 weekly, this season.

When it is considered, however, that the running expense of the house is placed at \$7,000 per week, and that Lew Fields was drawing \$1,750, Elsie Janis \$2,500, Harry Kelly \$590, Bessie McCoy \$600, Mrs. Vernon Castle \$1,000 weekly, with an army of other people to take care of also, the idea of making a profit appears to be very remote.

Contrary to the general belief, Charles Dillingham and Florenz Ziegfeld, Jr., were but paid managers of the house, each drawing a salary of \$25,000 yearly.

That Comstock and Gest did not get the house until after two other propositions for disposing of it had been eliminated, came out also. One of these was to move the opera from the Metropolitan to the Century. It was found, though, that the latter house was not large enough to admit of the installation of boxes such as are desired in the home of New York opera, and the plan was given up.

The other one concerned the sale of the property, both land and house, to the Mystic Shriners, who own real estate near by. It is stated that an offer for the property from this source has been in the hands of the New Theatre Company for some time, and that it received grave consideration during the crisis of the last few weeks.

K. & E. SEEK NEWARK HOUSE

NEWARK, N. J., Jan. 7.—Interest in the theatrical circles here is aroused regarding the reported invasion of the city by the Klaw and Erlanger forces. Although that firm has made no statements, it is understood that they are after a house here. At present they have the Broad Street, which is owned by the Shuberts, but which will remain with K. and E. for eighteen months, it is understood. At the end of that time, however, the Shuberts will want it back.

The other two prospects are the Newark Theatre and Keeney's. The first of these is running with a picture policy, similar to the Rialto and Strand in New York, and its owner, J. Spiegel, has positively stated that he will not dispose of the house under any circumstances. Frank Keeney is also said to have been approached and refused to sell at anything but a prohibitive price. Just what will happen is a matter of much speculation.

NORVAL KEEDWELL

Norval Keedwell, whose photograph appears on the cover of this issue of the CLIPPER, began his stage career at the age of twelve, when he appeared as Romeo in a juvenile performance at the Astor Theatre, New York.

For the next six years he was in school, returning to the stage in a dramatic playlet entitled "Justice." He was then seen in the leading role of "The Natural Law" and, at the conclusion of this engagement, was engaged by Miss Grace George for her play, "Mrs. Prudence."

His success in this was so marked that Arthur Hopkins engaged him to play the part of "Eddie" with William Gillette in "A Successful Calamity," and of his performance in this play Amy Leslie said "Norval Keedwell is the best light comedian we have had in years, and his performance as 'Eddie' is almost as starry as William Gillette's."

"SMARTER SET" COMING NORTH

PITTSBURGH, Pa., Jan. 7.—Two weeks more of the Sunny Southland, and the "Smarter Set," headed by Salem Tutt Whitney and J. Homer Tutt, presenting their latest creation called "My People," will open on the International Circuit, commencing at this city and playing all the principal cities of the West, Middle West and East, the best time played by a colored company since the days of Williams and Walker. The route includes Philadelphia the last week of June. Since opening in Washington, D. C., August 27, until December 17, a return date in Washington, the company has traveled 1,825 miles without the use of a private car, despite the hardships and inconveniences.

"HER REGIMENT" OPENS TOUR

WILMINGTON, Del., Jan. 7.—"Her Regiment," with the same cast that appeared in New York, opened its road tour here to-night. Will H. Oviatt is managing the show, and Jose Dillon is in advance. The production will play two weeks in Philadelphia, and then go to Boston for a run.

TAKE OVER 2ND "EDDIE" CO.

Leffler and Bratton took over their second "Very Good Eddie" company last Sunday at Cedar Rapids, Iowa, and made several changes in the cast. Carl Hunt will continue to manage the show, and J. F. Sullivan will remain ahead of it.

"WORDS AND MUSIC" TO CLOSE

"Words and Music," the Hitchcock and Goetz revue at the Fulton, will close Saturday night. After a week's lay-off the piece will go to Cleveland for a week and then into Chicago for an indefinite engagement.

"THE TURNING POINT" READY

Early next month the Lieblers will present at a Broadway Theatre a new play entitled "The Turning Point." Under the name of "Success" the piece has created a most favorable out of town impression.

JAS. A. REILLY SERIOUSLY ILL

Jas. A. Reilly is seriously ill at the Hahnemann Hospital, Philadelphia.

ROAD SITUATION MAKES "BEN HUR" CLOSE

CONDITIONS BECOMING WORSE

Proof that the railroad companies intend to curtail all shipments, except those necessary to the conduct of the Government, now that they are under Federal control, was given this week, when Klaw and Erlanger announced that they were forced to close "Ben Hur" on account of transportation conditions.

This show requires from six to eight baggage cars and a special box car for the horses. "Ben Hur" has been for the past nineteen years one of the biggest money-makers in the business, having toured the entire world again and again.

Announcement was also given out this week that for a limited period no theatrical companies might use the roads until further notice on account of the coal situation. The order applies, however, only to trunk lines, and affects only the New York Central and the Pennsylvania. While no definite time limit has been set on this order, it is expected that it will be withdrawn within a week, as in that time the coal congestion can be cleared up. Meanwhile companies will find it impossible to leave or enter New York.

This order will work little hardship unless it continues in force for more than a week, as there were few companies planning to leave town this week, and after that time, it is expected, the roads will be open again. Outside of New York, however, the situation is so bad as to render the future grave. It is probable that all companies carrying any extensive baggage will be forced to close.

In a statement regarding the closing of "Ben Hur," Klaw and Erlanger said:

"We close this for the time being very reluctantly. It is a big company and a great many people will be thrown out of employment, but traveling has become too uncertain. Already a number of our productions have missed engagements. We cannot get any advance assurances that the large equipment necessary to transport this production will be forthcoming when needed. Projected Government plans for the railroads make it quite clear that it will be impossible to continue the organization on its present scale."



KATE PULLMAN

featured with Rose Sydel London Belles

DALY SIGNS MISS HARNED

Arnold Daly has engaged Virginia Harned to act the role of the Empress Josephine to his Napoleon in his production of Herman Bahr's play "Josephine," which opens at Atlantic City on the 17th. Miss Harned has been in retirement for some time. Others in the cast are Arthur Forrest, Harry Mestayer, Hubert Wilkie, Paul Irving, Ann Andrews, Aimee Dalmores and Marion Ballou.

Daly's biggest successes have been made in two of Bahr's plays, "The Concert" and "The Master." The Broadway opening is scheduled for January 24.

\$50,000 IN SCENERY BURNED

Over \$50,000 worth of scenery and costumes were destroyed when a storehouse belonging to the Frohman Company was burned to the ground Monday. The building was located at 644 West Forty-fourth street. Scenery belonging to the Maude Adams plays, the sets for the recently produced Barrie plays, "The Girl from Utah," "Emma McChesney" and other older productions were lost. Besides the scenery, the building contained many valuable relics belonging to the late Charles Frohman. The loss may total \$100,000.

WRITERS FORM AERO CLUB

ALBANY, Jan. 8.—Actors and writers are among the incorporators of the Croton Aero Club, chartered here to-day for the purpose of creating public sentiment and support for the development of adequate aeronautical protection of the Hudson Valley. Those interested are Holbrook Blinn, James Forbes, Salisbury Fields, Scott R. Hayes, Allen Dwan, Edgar Selwyn, Irving S. Cobb, William Massarene, Frederick C. Howe, Abe J. Levy, Crosby Gaige and E. J. Awe.

AMUSEMENT CO. CHARTERED

ATLANTIC CITY, Jan. 8.—The Boardwalk Amusement Company was chartered this week in Albany, for the purpose of operating theatres, roof gardens and amusement parks here. Edmund C. Gadskill is the agent of the company. It is capitalized at \$25,000, which is divided into 250 shares at \$100 each. The incorporators are Michael A. Karsa, Charles Kerler and Michael A. Sursock, all of Atlantic City. Each holds ten shares of the stock.

NEW THOMAS PLAY OPENS

HARTFORD, Jan. 8.—"The Copperhead," a new play by Augustus Thomas, had its first presentation here last night at Parson's Theatre. Lionel Barrymore appeared in the chief role, one of the most unusual parts he has ever played. John D. Williams is the producer. The play, which is taken from a story by Frank Landis, deals with life in the Middle West.

TRY-OUT "SICK ABED"

PITTSBURGH, Jan. 8.—"Sick Abed," the Klaw and Erlanger farce, will be given a two weeks' try-out at the Pitt Theatre here, starting on January 21. At present that theatre is occupied by a revival of "Seven Chances." William Moore Patch is the manager.

TO DRAMATIZE "EMMY LOU"

Eleanor Gates, author of "The Poor Little Rich Girl," will dramatize for early production "Emmy Lou," by Mrs. George Madden Martin, a book which has sold over half a million copies. Contracts between the two authors were signed this week.

"MASQUERADER" TO CLOSE

"The Masquerader" will close its run at the Booth Theatre on January 19th, when it will be taken for a short tour of nearby cities prior to its being taken to Australia by Richard Walton Tully.

"LAND OF JOY" CLOSING

"The Land of Joy" will close at the Park Theatre next Saturday night and, on the following Monday, "Seven Days' Leave" an English play, will be seen there.

"HER UNBORN CHILD" CLOSES

"Her Unborn Child" closed its season January 8 at Fairmont, W. Va.

VAUDEVILLE

RAILROADS AND STORMS HIT ACTS

MANY ARE INCONVENIENCED

On account of the withdrawal of twenty per cent. of the passenger trains on the railroads east of Pittsburgh, vaudeville suffered to a considerable degree last Monday. At most of the booking offices the agents were called early so that they could be ready to supply acts at rest in and near New York and dispatch them to the nearest point of need.

Chicago, suffering with the worst snow-storm in many years, was not heard from in a direct way, up to the time of going to press, by any of the big vaudeville agencies, but it is understood that, while the acts could not get into Chicago, those that were there could not get out, making it necessary for several theatres to hold over a percentage of their acts. Traffic up through Maine, Massachusetts and Connecticut suffered severely and several acts missed direct connections on the Poli Circuit, but managed to get there for the night shows by going in roundabout ways.

Through the South a snow, hail and sleet storm was holding sway since early Sunday night.

Monday morning Sam Hodgden, in the United Booking offices, ordered all the agents to be in readiness.

In local theatres, it was learned that Kimberly and Arnold, booked to appear at the Royal Theatre, could not make their appearance on account of lack of baggage and Frank Stafford and Company replaced them.

The baggage of "The Colored Gems" did not reach the Riverside Theatre in time for the Monday matinee and the act was out for this show. The baggage arrived in time for the night performance.

"Somewhere in France," booked for the third spot on Monday at the Colonial, did not have its baggage in time, so Louis Mann and Company appeared in its place. The baggage arrived in time from Union Hill to allow the act to close the Monday matinee.

Adeline Francis, booked for the Bushwick Theatre, did not open on account of illness and "The California Girls" took her place, while Bessie Clayton and Company, booked to headline the bill, did not open on account of the withdrawal of the Mosconi Brothers, who were in the act and were ordered to report for Army Service in Philadelphia yesterday. Miss Clayton is to have a new act ready for her appearance at the Palace Theatre next week. Robert Edson and Company in a sketch replaced Bessie Clayton at the Bushwick Theatre.

Carrie Reynolds withdrew from the bill at the Fifth Avenue Theatre after the Monday matinee performance on account of loss of voice, no one taking her place.

It was reported that the Lady Duff-Gordon act could not get out of Montreal last Saturday night in order to appear in Baltimore last Monday, and that Belle Baker was held over there.

"Ideal" could not have her tank moved out of Milwaukee in time to get to Cleveland so canceled all her mid-Western time and returned to New York. Over the Marcus Loew, William Fox and B. S. Moss circuits it was stated there were several changes of bills which were not of any great importance.

PEIRCE A FATHER

Carroll F. Peirce, in the press department of the United Booking Offices, became the father of a seven and three-quarter pound boy Jan. 3. His wife was formerly Grace Ives.

LOEW SCARES OPPONENTS

HAMILTON, Can., Jan. 3.—The opening of Loew's handsome new theatre has caused an unlooked for change in the policy of two of the local theatres. The Canadian Theatres, Ltd., which controls the Temple and the Lyric, has reversed the policy at those houses, and the latter, henceforth, will be devoted to vaudeville, while the former has been given over to the presentation of photo-plays. The Loew Theatre is centrally located on the city's principal thoroughfare, and faces the million-dollar hotel, the Royal Connaught.

GIRL WONT LET HIM FIGHT

TRENTON, Jan. 8.—Dominick D'Amore, member of the strong man team D'Amore and Douglas, appeared here this week in answer to a draft call, and was met by his fiancée, who objected to his serving. D'Amore was willing to serve, but asked three months in which to fill his vaudeville dates. But the girl announced that she would protest on account of his being an Italian citizen. The case is in the hands of the draft officials at West Hoboken, where the actor registered.

LACK OF BILLING CANCELS ACT

"A Holiday in Dixieland," an act booked by Al Leichter into the Lincoln Theatre the last half of this week, was canceled by Leichter because no billing matter came with the act. The turn may start suit for the salary involved, on the grounds of breach of contract.

Leichter claims that Tom Jones, manager of the act, refused to supply billing matter and that, therefore, he is responsible. Jones says the matter is entirely out of his hands and that if the act wants to sue it is no concern of his.

BROOKS PREPARING TABLOIDS

Marty Brooks has in preparation two new musical tabloids, which will be ready to open in about two weeks. One is called "Welcome Inn," and Fenton and Green are featured. Eleven people are in the cast. Kelly and Boyd, another team, are featured in the second act, called "The Reel Guys," and, as its name indicates, it is a travesty on motion pictures. Nine people make up the cast.

N. V. A. PLANS CHESS CONTEST

Actors who play chess have been invited to take part in a tournament to be held by the N. V. A., at their clubrooms, from January 14th to 26th. There are no conditions for entrance, all being asked to participate. Three judges will be selected from members of the club to decide on technical points, and a suitable trophy will be given to the winner. The idea was originated by Henry Chesterfield, the secretary.

NAT JEROME HAS NEW ACT

Nat Jerome has a new comedy sketch by Bert Wilcox, entitled "You're All Wrong, Oscar." He will be assisted by one girl. They will work in two, with a special drop. The act will play U. B. O. time starting in a few weeks.

YODER LEASES ROSENER SKETCH

Lyn Yoder has leased from George Rosener his rural sketch entitled "Chips That Pass in the Night," and has engaged Pliny Rutledge and George Douglas for his support. The sketch will be presented with special scenery and effects.

WALTERS AND EDMONDSON OPEN

Iva Edmondson joined James Walters last week, playing the Opera House, Bayonne, N. J., Jan. 3-5. They go to Philadelphia for six weeks.

EMPLOYEES GIVE SWIFT LOCKET

Harry C. Swift, former manager of the Harlem Opera House and now at the Greeley Square, was presented with a gold locket set with diamonds by the employees of the theatre last week.

PICTURE STARS FLOCKING TO VAUDEVILLE

GENERAL INFLUX EXPECTED

LOS ANGELES, Jan. 7.—A general influx to vaudeville of motion picture stars is expected here, due to uncertain conditions in the picture game, which are expected to become even more serious. War taxes and increase in cost of production are making the prices of films almost prohibitive to the exhibitor, who is also hurt by the bad patronage. The actors, realizing the critical nature of the situation, are in many cases making arrangements for bookings already.

In the past month several of the important ones have already made the step, and other big ones will probably follow. Vaudeville has recently acquired Julian Eltinge, Emmett Corrigan, Hobart Bosworth, Jean Sothorn, Maude Fealy, Molly King, Constance Crawley, Arthur Maude, Robert Edson, Annette Kellerman, and numerous other important ones.

Others have flocked to the legitimate stage. Among these are Lou Tellegen, Edmund Breesse and J. Warren Kerrigan. Many more picture stars will shortly go over to this field also, it is expected.

Reports here to the effect that Douglas Fairbanks has received flattering vaudeville offers and is seriously considering them, seem to be based on fact. The salary paid this actor is so great as to make it almost impossible for exhibitors to book his pictures, and, for this reason, they are not financial successes, it is said.

Others who are said to be considering the step into the two-a-day until the movie situation improves are Pauline Frederick, who, it is rumored, may appear in a sketch written by her husband, Willard Mack; Owen Moore, Alma Hanlon, Henry B. Walthall, Leo Delaney, George Beban and others.

HENRY EXPOSES ALIEN

Jack Henry, vaudeville producer, was responsible for bringing to the attention of the authorities an alien named Joseph D. Hornixfeld, who refused to stand up when the National anthem was played in the Star Theatre last Friday night. The man is reported to be in the hands of the Department of Justice.

Before the show started the anthem was played and Henry, who happened to be standing in the rear, saw that this one man did not stand up. He called an usher and pointed him out. The usher approached Hornixfeld, who refused to stand, saying he did not like the tune. After the show, Henry met him in the lobby and made him show a registration card. Then he 'phoned the Department of Justice, which sent an officer up to get him. The offender said he was a mechanic, twenty-six years old, and that he had come here from France eighteen months ago.

BENWAY OPENS IN NEW ACT

JACKSON, Mich., Jan. 1.—A. P. ("Happy") Benway and Peter Mullen opened at the Temple Theatre here on Sunday in a big vaudeville act in which they are assisted by Billie Rogers, Violet Dodd, Dorothy Gordon, Ellen Cruse, Georgie Carter and Francis Yost. The act is managed by Hugh Shutt, formerly manager of the Folly Theatre, Detroit, who is also the author of it. Special scenery and effects are carried.

WILL PRESENT "LYING MACHINE"

Katherine Cosgriff has secured "Lying Machine" and will present it, with Mathilde Creighton and Garrett Beekman in the supporting cast.

ACTRESS SHOT IN LEG

MEMPHIS, Tenn., Jan. 8.—A revolver in the hands of Annette Dequesne was accidentally discharged, the bullet entering the right leg of Marion Worth. Both girls are members of the "Holiday's Dream" company, playing an engagement at the Orpheum Theatre here. The girls at the time of the accident were in their room at the Hotel Adler. Miss Dequesne was unloading the revolver at the time.

RITA BOLAND WEDS STUDENT

FRESNO, Cal., Jan. 8.—Rita Boland, the actress, who is now playing Orpheum time through the West, was married here this week to Frank J. Clancy, a student at the University of Oregon, Portland. The marriage was a great surprise, as Miss Boland recently announced that she was to marry an army captain on January 2.

RICE PUTS OUT SKETCH

"Napoleon," a dramatic sketch by Edward Everett Rice, opened at Keith's Jersey City theatre Monday. The play was in two scenes and had four people in the cast. The first scene is "The Night Before the Battle," the second "In the Emperor's Palace."

KEITH HOUSE DELAYED

PROVIDENCE, R. I., Jan. 7.—Inability to get material, because of the war, will prevent the completion of Keith's new million-dollar playhouse in this city before next Fall, according to Charles Lovenberg, manager of the Keith interests here. It was originally intended to dedicate the house in February.

JOSEPH HART OPERATED UPON

Vaudeville Producer Joseph Hart is confined in a hospital where he is undergoing a series of surgical operations on his eyes. The second operation, which was performed last Monday, is reported to have been successful.

HAS NEW ACT

Madeline Harrison is soon to be presented in a new musical comedy act by B. D. Berg, in which she will be supported by a cast of twelve people, including a Russian dancer. The act is by Virginia Cline and Joe Burrows, and will be on the style of Viennese operettas, working thirty minutes.

WILCOX HAS NEW ACT

Bert Wilcox will soon be seen here in a new act by Willard Mack, entitled "Why Worry," in which he will be supported by Helen Mollineaux and Josephine Fox. The act opened in Utica last week. Jack Henry is handling it.

"MRS. MURPHY" ENTERS VAUDE.

Gracie Emmett has a new act by James Madison in which she will open in about two weeks. It is called "Mrs. Murphy in Politics." Miss Emmett scored her first success in an act by the same writer, entitled "Mrs. Murphy's Second Husband."

YOEMAN'S ACT IS BOOKED

George Yoemans, who tried out his monologue act at the Columbia last Sunday, opened with it at Wilmington Monday, with big time to follow. The act is entitled "The Editor of the Assassinated Press," and carries a special drop.

MILLER GETS MULLALLY SKETCH

Don Mullally, through his representative, Oly Logsdon, has leased his new sketch, "Anxious Moments," to W. Olathe Miller and Margaret Johnson. They opened last Monday for four weeks on the Loew time.

BRENNAN AND VAUGHN SPLIT

The team of Brennan and Vaughn has split owing to Brennan joining the army. Miss Vaughn will continue in a new act with her sister and will be known as Hortense and Mabel Vain.

VAUDEVILLE

PALACE

Lohse and Sterling opened the show with their fast running trapeze specialty, in which Miss Sterling showed some dandy wardrobe and worked fast in the routine of tricks, and Ralph Lohse does some difficult feats, but spoils them by using a "sugar" gag. The act did nicely in the nine minutes used.

Dunbar's "Old Time Darkies" offered their conglomeration of harmony and chatter in a way to make it very entertaining.

The first real big hit of the bill came next with Hobart Bosworth and his unique offering "The Sea Wolf," which ran thirty-four minutes, holding rapt attention and scoring decidedly. The act is reviewed under New Acts.

Robert Emmet Keane, in his third week, started off with an old comedy song, and then did one which he claimed is being done by George Robey on the other side. He dropped his monocle long enough to tell two new stories and followed with three old yarns, giving George Gottlieb as authority. They go better than new ones. He next offered a long drawn out recitation about "The Man From Eldorado," which went over fairly.

Elizabeth Murray, dressed radiantly, followed with more songs and stories, and scored decidedly. Miss Murray offers two songs built satirically on the Hawaiian idea, and then told two good Irish stories. She next scored a big hit with a character number, which went great all the way. Another story followed, and then an impression of an intoxicated girl who is lonesome and patriotic and sings a patriotic song accentuated by hiccoughs. She closed to a hit with a semi-popular rag number, sung as only she can sing them.

After intermission, Harry Tighe stepped out into the spotlight, being the third single in a row and told the audience the story of an Arabian love song. But, he said that, as long as he told it to them he did not need to sing it, and instead, sang a comic song which started things going nicely. He next ordered the piano on the stage and announced that, as long as Harry Fox, Frankie Fay and Duke Cross had male pianists he would introduce a feminine accompanist. Alice Lucey then stepped out and played a new nut number, which went nicely. He next offered a "wedding bell" song, and went into a six-minute line of chatter about matrimony in general. The act went through nicely, but slowed up at the finish.

Le Roy, Talma and Bosco offered their mystifying magical turn, which started with the big trick hat and went through a routine of dressing a trunk, handkerchief feats, pigeons disappearing from glass boxes, the cooking of an omelet, a routine of coin manipulations splendidly done by Miss Talma, a remarkable cage and canary disappearing feat, and then the general disappearing box feats. Throughout the act, in which six people are used, Bosco kept up a nice line of comedy and, even at the finish, got a good laugh. Le Roy accomplished all the stunts in a showmanlike manner, and this was one Monday at the Palace where everything broke just right for this act, which not only held attention, but will also bring laudatory comment from any audience when they see it.

Julian Eltinge, assisted by a special leader, used five songs, and made a speech at the close of his act apologizing for a defect in his voice due to a heavy cold. The act is more fully reviewed under New Acts.

Jack Clifford, assisted by Agnes Dunn and Gertrude Kerpin in a new offering, entitled "A Country Side," proved to be a "fantastic dance idyl," as billed. The act held all in their seats, and showed three pretty settings, and some very novel dance steps. Clifford was in his own element as a fast stepper and, although in the closing spot, made a decided impression with his novel offering, which is more fully reviewed under New Acts. S. L. H.

RIVERSIDE

The Darras Brothers, billed as Equilibrists of the Flying Trapeze, worked without apparatus of any kind, and executed their difficult balancing stunts with such speed and grace as to leave nothing to be desired.

Eddie Borden, supported by "Sir" James A. Dwyer, started off the comedy portion of the bill in excellent shape and won many laughs. Borden is a clever performer and makes the most out of material which in less capable hands would be but ordinary.

Maryon Vadie and Ota Gygi's dancing and musical act is a vaudeville classic and deservedly scored one of the substantial hits of the bill. Miss Vadie is a dancer of much grace and charm, while her partner is one of the best violinists vaudeville audiences have heard in many months. His tone is smooth and flowing and his technique remarkable. His playing of Mendelssohn's big concerto was an artistic delight.

Little Billy, whose last metropolitan appearance was with the George M. Cohan revue, has put together a vaudeville act which in its present shape will carry him along for many weeks over the big time. His material is well selected, he puts it over excellently and he has a personality of much charm. His song numbers are good and arranged in a manner which builds his offering up to a strong climax for the closing. He will be further reviewed under New Acts.

Flanagan and Edwards in "Off and On" have a sketch in which everything is sacrificed for the sake of getting laughs. The absurd lines and situations oftentimes succeed and there are other moments when the act becomes draggy and monotonous. Both young men are clever performers and with a better vehicle could undoubtedly score a far greater success than with their present offering. Their dance at the finish, one of the best bits of the act, carried them off to good applause, which would surely have been greater had they selected for their dance music a better tune than that of the nonsensical song they are now using.

Haruko Onuki, the Japanese prima donna, rendered a program of semi-classical numbers in a powerful soprano of wide range and good quality. Of the singing art, however, she has much to learn before she can hope to be seriously accepted as a prima donna in this country. Her tones are throaty, the voice is not well placed and in all her numbers she displayed a tendency to stray from the pitch, especially on the high notes. These lapses, which may mean little to the Oriental mind, are glaring faults to the American music lover and until remedied, will effectually bar the young Japanese singer from the artistic heights which she undoubtedly aspires to climb. A year or two of conscientious study with a good teacher would work wonders with the voice of this young singer.

Mme. Sarah Bernhardt, in "Du Theatre au Champs D'Honneur" duplicated the great success she scored at the Palace Theatre recently and once more demonstrated that in spite of her physical affliction, added to her declining years, she is still the artiste supreme.

The sketch, while timely, is not the best which she could have selected from her large repertoire, nevertheless as a vehicle for the display of her wonderful, histrionic ability, the marvelous voice and the unrivaled gift of facial expression, it is entirely adequate.

Herman Timberg, replacing Jimmie Hussey, followed, and with his clever songs and remarkable dancing scored one of the big hits of the bill.

"Colour Gems," a novel posing act, in which three young women, in special settings, form attractive and artistic groupings in the midst of beautiful coloring affects, closed the bill and held the entire audience in until the very finish. W. V.

ORPHEUM

This is Anniversary week at the Orpheum and the theatre presents a bill of twelve acts.

After the Hearst-Pathé News Pictorial came the old favorite James K. Morton, doing his usual announcing of acts, and followed by The Four Indianas, a troupe of European gymnasts who offered a very fine routine of stunts on the rings. The rings are suspended from a large bar, elaborated with electric lights, which is held upon the shoulders of two of the girls, while the others perform. Why they are billed as Four is a mystery, there being six in the act. They got away to a good hand.

Francis and Ross, in a series of dances, intermingled with songs and a few gags, took up the third spot. There is nothing extraordinary in their footwork, but they work fine together.

Nat Nazarro and Company, presenting "A Variety of Varieties," came next. The act is one of the finest all around variety acts that the writer has ever witnessed, opening with tumbling, handstands and gymnastics, they go into a musical turn, two men playing the violin and cello with the girl at the piano. A song and dance, followed by some more tumbling, closes their routine. The one man in the turn certainly can do some great tumbling. He looks like a human pinwheel. The act was forced to make another bow after the curtain had descended.

George Baneroff and Octavia Broske, in their new satire "Get Off My Carpet," deserve credit for putting over something new and original. The act is written around a prima donna's temperament and an impresario who has his hands full attending to her wants. It finally develops that the prima donna has been waiting for years to sing ragtime, but has fought off the fever, thinking that if she were to stoop to ragtime it would ruin her reputation in the musical world. However, she and her manager finally cannot resist the call and they go into a rag song. The act was heartily applauded.

Lester, billed as an unusual ventriloquist, did not disappoint. His is not the ordinary line of chatter about "Johnny, where were you tonight?" It is a real high-class line of talk, with the dummy describing the story of a song that he has just written.

Before intermission came Bob Matthews and Company, presenting "The Rounder of Old Broadway." A special drop is employed in the act depicting the section of Broadway above Forty-seventh street at midnight. The time must be Saturday night, as that is the only light night on Broadway nowadays. Every detail of the drop is brought out in wonderful form. One can almost see the bunch on the S. E. corner. Different characters found along the White Way are introduced, namely, the copper, the coke fiend, the wayward girl and the old legit.

The DeWolf Girls opened the second half in "Clothes, Clothes, Clothes." Their routine is very well put together and well done, but there was some delay in getting the applause after their numbers. Even after their finishing bit, the applause was scattered.

Jimmy Duffy and Jack Inglis, as usual, had the audience laughing with their attempts at playing musical instruments.

Wilfred Clarke, in a sketch entitled "His Reel Trouble" followed. The plot is good and the acting the same, but there seems to be just a little something "which cannot be described" lacking.

Harry Fox depends too much upon his name, as his act will not excite anyone very much. It's the old Teddy Roosevelt stuff of I, and I.

The Vivians came on at eleven-twenty and found a great many of the audience going out, but they lingered in the back of the house after the act's first few examples of sharpshooting. Some of the man's talk could be eliminated. The exhibition is great. L. R. G.

COLONIAL

After the first two acts, the program was switched around, bringing Mme. Doree's Celebrities in number three position, Orth and Cody to close the first half, and "Somewhere in France" to close the show.

Louis Mann and company headlined and scored a big hit with a playlet called "The Good for Nothing." In this act Mr. Mann, who portrays a dual role of a poor Hebrew from the East, and a wealthy mine owner from South America, gave a performance that was rich with comedy and pathos. The meeting of the good-for-nothing brother (who changed his name) and his mother, who have not met for twenty-five years, brought sobs from most all the spectators.

The company in support of Mr. Mann are all well chosen. The playlet and the sermon it teaches was heartily received. Mr. Mann was compelled to make a speech after acknowledging six curtains.

The show opened with the Flemings, two men, who open their act with a few poses, and then go into a series of well accomplished hand-balancing. They are made up to represent alabaster statues. Some of the most difficult tricks are accomplished with apparent ease.

Stanley and Birnes, a pair of nimble steppers, offered a good line of legmania. They open with a song, then go into their dancing, some of the steps of which were well executed, and brought forth applause which they deserved. The only gag employed was in reference to sugar. This should be dropped, as it has no bearing on the act. They went well.

As a rule, high-class operatic selections do not fit well with the upper portion of the Colonial audience, but when Mme. Doree presented her celebrities the entire house was with the aggregation of singers. Each member of the company received individual applause. The ensemble numbers were full of melody. Mme. Doree possesses a charm seldom witnessed in a vaudeville theatre. Her every word could be heard in every corner of the house, and each note carried a sweet tone.

The company paraded before the drop "in one" after taking seven curtains.

Orth and Cody closed the first half, and presented a nut act that contained many laughs. The act is more fully reviewed under New Acts.

After intermission came Frances Kennedy, also reviewed under New Acts. Miss Kennedy is a comedienne who knows the art of delivery, and has a great idea of putting over comedy material. She scored a substantial hit.

Louis Mann and company carried off the honors of the afternoon. The act added class to the splendid bill.

Cummings and Mitchell started off slowly, but it was not long before the audience realized that real artists were entertaining them. Roy Cummings is a comedian who puts across his tumbling, dancing and comedy songs in great style. The piece of business with the drop was a scream. He takes many chances of breaking bones, but seems to enjoy his work. Miss Mitchell is an excellent foil and also sings a few numbers that were well received. The clever pair will draw well on most any bill.

"Somewhere in France" consists of four men who, apparently, have recently arrived from the front. The set represents a trench, with the battlefield in the distance. They sing war songs that were well received. A recitation of how the "Pats" held the hill at St. Julien was about the best thing offered. Of course, recitations of this character are sure approval winners now, but these people would win by the artistry alone.

At present the act runs a trifle too long. It could easily be cut to fifteen minutes. It now runs twenty-two. It is well staged and was enjoyed. J. D.

VAUDEVILLE

FIFTH AVENUE

The Rubio Troupe in number one position have an acrobatic offering which is presented a little differently from acts of its kind. There are six in the troupe, five men and a woman, in gypsy costumes, the woman starts the act with a dance, after which the men go to their tumbling and acrobatics. They are good performers, two or three of their number being exceptionally clever at twisting somersaults and "sidewheelers."

Fulsom and Brown, man and woman, presented a singing and piano act, and were well received. (See New Acts.)

Thomas Dugan and Babette Raymond were seen in their act, "They Auto Know Better," and met with their usual favorable reception.

Carrie Reynolds opened with a medley of popular songs and followed with three more numbers. Miss Reynolds "talked" her songs almost entirely, and was fairly well received.

That ever popular Rube trio, Bowers, Walter and Crocker, opened up with their song and dance and got the audience going from the start. Then came their eccentric comedy acrobatics and their burlesque trapeze work. Their finish in one seemed to strike the Monday matinee patrons just right, and they created roars of laughter and won plenty of applause.

Mabel Burke, in number six position, found favor for her song rendition.

"Hit the Trail," as presented by Austin Webb and Company, four men and a woman, holds the interest well. It is a sketch with a revivalist named Jim Dunning as its central figure, a man who follows the methods of Billy Sunday.

In the story it develops that the revivalist's private secretary was one of his earliest converts and is now his earnest supporter. A few nights before the action begins the revivalist had preached on conscience and the sketch shows the effect it has had upon several of its hearers.

The first to be affected is Nora, who does Dunning's washing. She comes with a tale of having stolen \$2 (with which to go to the circus) from Carter, a car conductor. The "Conscience" sermon has so affected Nora that she hasn't slept for several nights. Then comes Carter, who is conscience stricken because in eight weeks he has "knocked down" \$200 from the Interurban Railway Co. to get medical attendance for his dying child. They are followed by the president of the Interurban Railway, whose conscience worries him because he has "appropriated" \$20,000 of the company's funds.

Dunning brings them face to face, calls them thieves and makes them promise full restitution. After they have departed Gibson, the secretary, has "something on his mind" and finally pulls a ten dollar bill from his pocket, which, he tells Dunning, he neglected to count in the previous night's collections.

Foley and O'Neill are two of the cleverest singers and dancers seen hereabouts in many moons. They scored the hit of the bill, were forced to respond to one encore and could easily have taken several more. They rendered five songs, two of which were singles, and all of which won demonstrations of approval. The man doing the second single has a remarkably sweet and sympathetic voice, and was so well liked that he was called upon to sing two songs, and the chorus of the last number twice. Their dancing is of the soft shoe style and they are masters of it. It is an act of merit and class, and can hold its own in any company.

Sylvia Loyal and her Pierrot offered an act made up of a little bit of several things. They have two trained dogs and doves. Miss Loyal does some ball throwing and juggling, and juggles balls walking a wire. There is a special full stage set used. The act scored a success.

E. W.

AMERICAN

The Great Johnson presented an act which was a combination of contortion and trapeze work. He begins by doing feats of contortion on the stage, then goes to a pedestal and finishes on the trapeze. He is one of the most finished performers in his line, all of his work being of an unusual kind. That done on the trapeze is sensational.

Murray and Love, man and woman, were seen in a comedy talking and singing act. The woman opens with a song and then follows some conversational patter, after which they sing and dance. For a finish she sings and both dance. This couple do an entertaining act.

Jack Housh and Kathryn La Velle presented their comedy skit in which a stalled motorcycle plays an important part. They are supposed to be a couple on a tour through Arizona in search of color for songs the husband is writing. The engine of the motorcycle goes wrong and they find themselves on the desert with little opportunity of getting away. The skit is chiefly a vehicle for the introduction of songs by Housh, of which he sings three, two ballads and a popular number. The act was well received.

Three good singing voices and two clever comedians are to be found in the trio of Harmon, Zarnes and Dunn. They open with a trio. Then one of the comedians dances, followed by a tenor solo and two trio numbers. Between times comedy is introduced. The act draws laughter and applause.

The six Musical Spillers, three men and three women (colored) presented a capital musical act, a big hit and an encore falling to their portion. They opened with a saxophone sextette and then gave a xylophone sextette, playing the Raymond Overture. The New York Tango Blues was another number rendered on the xylophones. Then came a song in which the six took part and this was followed by a trombone solo, by one of the men, who danced while he played. The sextette again appeared with an instrumental number using three cornets and three trombones. After which "The Miserere" from "Il Trovatore" was rendered in rag time, one of the women singing while two cornets, two trombones and a clarinet furnished the instrumental end of it. They play the wind instruments well and are experts on the xylophones.

Marie Louise was first on after the intermission, and was liked so well she was called upon for an encore. She sang three songs and gave a short waltz and another dance.

Charles and Sadie McDonald and Company, two men and two women, offered a sketch entitled "The Chief of Police," which comes under the heading of propaganda. It tells of the activity of the women reformers in clearing the restricted red light district of its dwellers and thus driving them all over the city. It further tells of the immodesty of dress, the gambling, the drinking and the smoking which obtains among the so-called best society ladies.

It is a preachment from beginning, gives opportunity for biting retorts, and lines about the old fashioned girl which bring applause. But it gives no opportunity for acting.

Frank Mullane takes high rank as an entertainer. He is a good humorous talker and sings well. With his talk he kept the audience laughing and with his songs he drew from that body hearty applause, heartier than is usually given to any performer. His material is good and his songs well chosen. He was forced to respond with two encores, and if he had harkened to the applause he would have given three times that number.

Rawson and June with their club juggling, arrow throwing, etc., closed the bill and received marks of approval.

E. W.

JEFFERSON

Following a well-played overture, the show was opened by the Four Dancing Demons, a colored act with two men and two women. They have a whirlwind turn and start things off with a bang. They do several dances in quick order and had to respond to five bows. Their acrobatic numbers were the best.

Minnie "Bud" Harrison, a singing comedienne, came next. She has a novel way of opening her act and made a hit right from the start.

Lew Welch and Company, in a sketch of Jewish life, was the third act on the bill. The story is about a young lawyer who, in order to get a start in business, causes his father and mother to get divorced. He handles the case, and gets many more, as a result. The old couple, however, seem to want each other, and each comes to him trying to get him to fix things up. He promises to do so, and, after he gets a promise of good behavior and unlimited cash from his father, patches things up. The sketch is well acted, and Lew Welch makes his character a real one.

The Three Manning Sisters closed the first half of the vaudeville bill. They sing darkie numbers in a fair way and attempt to harmonize. They get only a steamboat whistle effect, however, and should tone their voices down a bit, if they want to get real harmony. The attempts at comedy by the tallest of the trio were sad and did not help the act any. She tries to get laughs by making faces, but only detracts from the value of the turn. The imitation of an oboe by the smallest one of the three is very good, and is about the best thing in the act.

The bill was split here by a Hearst-Pathe news reel.

The vaudeville part was resumed by Fox and Ward, an eccentric comedian and a straight. The latter opens with a song and the comedian comes in carrying a lamp post. A line of talk concerning drink, women, married life and other things follows, and the gags got the audience and kept them. The comedian works with a slight foreign accent that helps him put over his material. He sings a number about the troubles of a married couple. They were well liked, and had to respond to an encore, for which they sang a clever medley of popular numbers.

The sixth position was filled by Resista and company, the company being a maid, and a speaker, who explains the conditions of the tryouts that are made. This act is not a "plant" act, and is one of the real novelties of vaudeville. Resista, a ninety-eight pound girl, can change her weight from eighty to seven hundred and ten pounds at will. A committee of five was requested, and about ten were gotten. Many thought it was a frame up, and went on the stage to see but they were soon convinced.

Allman and Sykes, a blackface team, followed her. The taller of the two is the better and the other should cut out the blackface, as he has no darky accent and his gags fall flat as a result. There are many good bits of business and these help somewhat. The big thing in the act is a direct copy from "Hitchy Koo." It is the camera bit that made a big hit when the show was produced. The act is not strong enough, as it needs new material, a new member and more practice, before it can be a sure fire comedy hit.

The bill was closed by Russ, Levan and Sully, three men, who have a comedy acrobatic turn that is a corker. The only thing that marred it was the fact that there was a blackface comedian in the turn, making two turns in succession with blackface. The men work hard, however, and do some good stunts that earned them a good round of applause. "The Good Bad Man," a Fine Arts re-issue, with Douglas Fairbanks, closed.

S. K.

CITY

The show was opened by the Aerial De-Gras, a man and a woman, who do some very good high bar and trapeze work. They go through a fast routine of tricks and pleased the audience. Their last two tricks were very good, and earned them two bows.

The next position was filled by Charlotte Leslay, a woman with a good voice, who sings three numbers of the high class type. She is accompanied by a young man at the piano, whose name is not mentioned. The turn will be reviewed more fully under New Acts.

Thos. P. Jackson and Company came next. They have a fair dramatic offering, with the right amount of comedy injected to make it tasty.

The story is about a girl who stole \$500 for her sweetheart and went to jail for it. After she has been freed, she tries to get work, but cannot on account of her past record. She applies, in answer to an advertisement, and is about to be turned down when the boss determines to try her, and offers her \$1,000 to rob an office for him. He makes her believe that she will always have to steal and, being determined to keep straight, she refuses. The boss, satisfied that she is the real goods, tells her then that it was only a trial, and that she can go to work for him right away.

Here the bill was interrupted by Tom Penfold, who sang two numbers, one of which was an illustrated song. He sings well and put the songs over.

A Universal Current Events news reel was then shown and the vaudeville bill was resumed by Barnes and Smythe, a comedian and a straight man. They work well, have a good act, and scored. They will be more thoroughly reviewed under New Acts.

Marie Door, a comedienne, was the sixth on the bill. She recites a number, then gives an imitation of a farmer singing a song that is a winner, and follows this with an impersonation of an Italian girl throwing down one of her lovers.

Fay, Two Cooleys and Fay came next. They offer a blackface act. It seems inadvisable for them to discard their make-up at the supper show, as the patrons of the theatre pay then as well as at other times. They have a good act, however, and scored a good-sized hit, which might have been bigger had they worked in blackface. The bits of business they put in and the way they do them, had the audience going most of the time. They do a bit of harmonizing at the end that earned them an encore, for which they sang an original composition.

Bert Howard next appeared in number seven. He is supposed to be a nut comedian but does not succeed as such. His voice was poor when heard by this reviewer and his attempts to get laughs did not at all succeed. If he would get right down to business, instead of telling all the bosh about sentiment, he would have a much more acceptable turn. He has cut out the use of too much slang, and tries to get over by telling how much he likes himself. If Howard wants to get bookings as a single, he wants to brace up his act a bit and put in some real comedy.

Nappy and His Army, a nut act with five men, closed the vaudeville portion of the bill. The act needs a little speeding up and then it will be a winner. The comedy is good and the bits are well handled. A song or two here and there help out nicely and all in all the act went over well. A further and more complete review of the act will be found in the New Acts department.

If there had been a dumb act to close the bill it would have balanced much more nicely and would have looked better.

The show was closed by "The Wild Girl," a Selznick production, with Eva Tanguay as the star.

S. K.

VAUDEVILLE

HOBART BOSWORTH & CO.

Theatre—Palace.
Style—Novelty playlet.
Time—Thirty-four minutes.
Setting—Special.

A screen is lowered and a motion picture starts showing Hobart Bosworth at home, and then a few feet of Jack London and his idea of Mr. Bosworth in the leading part of "The Sea Wolf," which he wrote and Bosworth produced for a motion picture company. A short synopsis on the screen of the preceding events of the story allows the curtain to rise on the exact replica of the motion picture scene showing a half section of "The Ghost," the ship run by Wolf Larsen, known as "The Sea Wolf."

It seems that the boat has picked up, at two different points, a man who is an author and a woman who is a poetess, who at one time were in love with one another, but had become parted on account of a quarrel. And now they find themselves aboard a sealing ship with a domineering captain as the master of their affairs. The author soon sees that Larsen is in love with the girl, and figures that a mutiny aboard ship will be the only thing that will save the situation. So he starts spreading discontent among the crew and the man at the wheel rebels. Larsen chases him to the forward part of the ship and there engages him and eight others in a battle royal, of which Larsen is the winner.

However, it develops that while Larsen is a sturdy mariner he is also suffering from a tumor near his eye. The action then centers below deck, where Larsen tries to make love to the girl, after having ordered the author above deck.

The girl fights back and, in her struggles strikes him so that he is suddenly stricken blind, and then dies in a short convulsion.

The act is beautifully staged, and the entire affair handled in a showmanlike way rarely seen in sketches. The acting of Ethel Grey Terry and the other members of the company of five is excellent and worthy of more than passing comment. Mr. Bosworth has given vaudeville a very valuable asset in the shape of "The Sea Wolf." S. L. H.

FRANCES KENNEDY

Theatre—Colonial.
Style—Comedy songs, talk.
Time—Twenty-one minutes.
Setting—In one.

Attired in a beautiful gown covered by an opera cape, and with a mirror in her hand, Miss Kennedy tells the audience in rhyme that she is nervous because she is only accustomed to sing in a parlor. After her alleged nervousness is worn off she states that everything is all right now and proceeds to entertain with a comedy song in which she employs the mirror. The song tells the story of a girl getting up in the morning.

After this, she appears again in a red spangled gown and informs the audience that she will sing a ballad from "The Three Twins." In this number, she contorts her features while expounding real harmony. The piece of business was excellently done.

A table and chair, with a deck of cards on the former, are then brought to view. Miss Kennedy goes through the card game bit while keeping up a continuous chatter, panning every one in sight, only to find out that the people she is roasting are either an aunt or cousin of her imaginary friend. After another change she sings a comedy song. This number is full of mirth, and brought out a round of applause.

For a finish, an Irish-Hawaiian satire is offered. In this she is at her best, proving conclusively that she is a comedienne of ability. Miss Kennedy is a vaudeville find and could hold down an important position on any bill. J. D.

NEW ACTS

(Continued on page 36)

JULIAN ELTINGE

Theatre—Palace.
Style—Novelty act.
Time—Nineteen minutes.
Setting—In one.

Julian Eltinge, assisted by a special leader, offered his well known delineation of female types, opening the act with the well established favorite known as "The Fascinating Widow." In this he was handsomely gowned in a black silk outfit and made a beautiful picture.

His next number showed him in evening gown singing a dinky song, which brought out the fact that Mr. Eltinge is not alone a master of female camouflage, but also can enunciate plainly and distinctly. The third number showed him dressed as a bride singing "In the Land of Wedding Bells," to which he offered several dance steps.

He closed the act with his well known dancing and singing offering, in which he is dressed in a pretty bathing suit.

Mr. Eltinge has chosen his material and wardrobe with rare discrimination, showing good taste and an idea for the appropriate in all. At the conclusion of his act he was compelled to respond with a short speech.

As a feature act that will and can draw money at the box office, Julian Eltinge delivers the goods. S. L. H.

LITTLE BILLY

Theatre—Riverside.
Style—Novelty singing.
Time—Fifteen minutes.
Setting—Special in one.

Attired in a tuxedo suit and a straw hat, Little Billy, the diminutive comedian, strides through the center of a velvet drop and, for his first song, renders "You May Be a Doggone Dangerous Girl, But I'm a Desperate Guy." He then changes to middy blouse and sings "Constantinople," a spelling song.

This is followed by a well put over recitation in which, in the rags and tatters of a street waif, he tells of his grief and sorrow over the loss of his poor dog "Maj." A special drop showing a battleship is then lowered, and on the forward deck, in the costume of a naval officer, Billy gives an exceptionally fine rendition of George M. Cohan's song "Over There," followed by a neat and well executed dance number.

From beginning to end Little Billy has an act filled with class, an offering which, on account of material, his ability and pleasing personality, will go anywhere. W. V.

"NORINE O' THE MOVIES"

Theatre—Rialto, Chicago.
Style—Singing novelty.
Time—Eighteen minutes.
Setting—Special.

This is a single singing novelty act that opens with a few hundred feet of film showing the singer going through some minor stunts in a picture studio, the Rothacker Film concern being favored in this. The act is being presented by E. H. Hibben of that film producing firm.

The reel shows the enacting of some business, working up to the star getting into a quarrel with her director, which allows for her walking toward the camera man, and through the paper screen with "lights." In a huntress riding habit, which is the outfit she wore in the film work, Norine offers a number referring to the wiles of a screen star. Then comes a change to a pretty gown, and she offers a series of high-class songs and one "nut" number.

The girl has youth, looks, voice and personality that makes her extremely likeable all the way. Top.

JACK CLIFFORD AND CO.

Theatre—Harlem Opera House.
Time—Twenty minutes.
Style—Dances and song.
Setting—One and full stage. Special drops and set.

Jack Clifford and company, presenting "Country Side," offer a neat dancing turn.

The skit opens with a special set showing a country home, with pumpkins, etc., and a scarecrow.

The company consists of two girls. Both are simple country maidens, lonely and, for want of better, are in love with the scarecrow. The smaller of the girls sings that she wishes the scarecrow would come to life, which wish is readily satisfied. The girls run off frightened, with the scarecrow rolling off after them. A special forest drop then descends and the smaller of the girls wishes that she might become a princess or some such thing, and her wish is again granted when the curtain ascends upon a very pretty stage full of draperies and tinsel.

Here Clifford goes through his dancing steps with the taller of the two girls. After her exit, the smaller one enters, and the two go through a pantomime dance. After the dance, the taller one comes on and, after another dance the forest drop descends again with the little country girl on her way home.

The scene then shifts again to the "Country Side," with the scarecrow in position and, as a finish, the scarecrow (Clifford), with both girls hanging onto his neck, twirls them in the air like a circle swing. The act is a very cleverly arranged turn and should be a go most anywhere. L. R. G.

YWAXY

Theatre—Proctor's Fifth Avenue.
Style—Violin.
Time—Ten minutes.
Setting—In one.

Ywaxy opens in an Italian peasant costume and plays a classical piece. He then switches into rags. He gives a popular ballad next and changes to a sort of Bohemian costume in which he concludes his act. He confines himself to popular songs and rags and does some imitations of a bagpipe and a bugle. Then he does a rag and dances strenuously to it.

His playing has a remarkable power, and he puts a great deal into the things he does. He wastes no time, working fast every minute. His routine is well selected. He relies entirely on his playing and not upon tricks to get over, and this sets him up several notches in the ranks of vaudeville violinists. P. K.

CASTALINO

Theatre—Greenpoint.
Style—Singing and piano.
Time—Eight minutes.
Setting—In one.

This turn consists of a man and girl who offer two selections and a piano solo.

The girl takes her place at the piano. The man is heard singing off-stage and makes his appearance. His voice almost broke in certain places.

The girl then plays the piano in a not unusual manner and the man sings again.

It was plainly visible that the man was afflicted with stage fright and sang as though a lump was in his throat. He can sing, but he couldn't get it out at the Greenpoint. At two different times he showed the audience that he had a voice. At present there is little to the act. L. R. G.

ROBERT EDESON & CO.

Theatre—Riverside.
Style—Dramatic Sketch.
Time—Twenty minutes.
Setting—Special.

"Pearls," the new Robert Edeson vaudeville offering, is a crook playlet revolving around the unsuccessful attempts of three thieves, two men and a woman, to gain possession of a valuable string of pearls.

The action of the sketch occurs in the apartment of Mr. Roseberry, the owner of the pearls. In the night, Robert Edeson, a gentleman burglar, a woman thief, posing as a young girl seeking adventure, and an old school safe-breaking cracksmen meet, each intent upon gaining possession of the jewels. The woman mistakes Edeson for Mr. Roseberry, and the burglar she thinks is the servant.

In trying to get the pearls each one believes the other outwitted, but at the finish it develops that Roseberry has placed the real jewels in a vault and the thieves have been scheming to get possession of nothing but a string of imitations.

The playlet is well written and excellently acted, especially the roles played by Mr. Edeson and Miss Arthur, but there is scarcely enough action to sustain the interest throughout. It becomes talky and drags rather badly in spots, and vaudeville has seen so many better crook playlets that this one appears to have little chance. W. V.

ORTH AND CODY

Theatre—Colonial.
Style—Nut comedy and singing.
Time—Seventeen minutes.
Setting—In one.

Orth opens by telling a story, but before it is finished Miss Cody (formerly of the Four Sylphides) walks across stage and immediately Orth pays attention to her. Matrimonial talk along comedy lines follow. At this point, Miss Cody lets go a rapid fire line of talk in French that had Orth bewildered. They then become acquainted, and the balance of the act contains comedy that is timely and wholesome.

After Miss Cody removes her wrap Orth falls in love with her, as she is one of the best formed women in show business.

There is only one piece of business that should be eliminated and that is the bit referring to the bird. The audience laughed when Orth put his hand up to his eye. But it was in bad taste and he does not need this style of comedy.

Miss Cody is a splendid artist, and Orth was never seen to better advantage. J. D.

KENNY, MASON & SCHOOL

Theatre—Fox's Jamaica.
Style—Acrobatic skating.
Time—Eight minutes.
Setting—Full stage.

The eight minutes consumed by this trio of men is crammed full of action from the very beginning to the finish.

The act carries a special skating floor and lacks class, and the men in it have no appearance to speak about. But, the tricks and stunts they do include everything ever done by gymnasts, equilibrists or acrobats. To mention each separate trick done in the eight minutes would take up half a page, but it is sufficient to say that the reviewer has never seen an act of this kind before, and is anxious to see it again, on account of its novelty, the dexterity of the men manipulating the tricks and the real hard work accomplished.

However, if this act would step out and get a little class to it in the way of dressing, it could easily become a big time feature, over night, as it is without a doubt one of the real novelty finds of the season. S. L. H.

DRAMATIC and MUSICAL

COHAN REVUE IS BIG RIOT OF MIRTH AND MELODY

"THE COHAN REVUE, 1918"—A musical revue in two acts and sixteen scenes. Book by George M. Cohan, music and lyrics by George M. Cohan and Irving Berlin. Presented Monday night, Dec. 31, at the New Amsterdam Theatre.

CAST.

Nora Bayes, Charles Winninger, Charles Dow Clark, Irving Fisher, Lila Rhodes, Frederic Santley, Sydney Jarvis, Lou Lockett, Hans Wilson, Jessica Brown, Eleanor Henry, Phil White, Paul Nicholson, Arthur Hill, Al and Fanny Stedman, John B. Dyllin, Bert Dunlop, Harold Tupp, and Murry Evans.

The third of the George M. Cohan musical Revues presented as the programme reads, by "The Master Minds of Minstrelsy," meaning, of course, Cohan & Harris, is by far the largest, most elaborate and best of all the Cohan Revues. As with the previous productions of this sort, the Cohan Revue of 1918 takes for its subject the plays and players of the season, weaves them cleverly together into song and story, and presents them in a joyfully Cohanesque manner. The performance was divided into two acts and sixteen scenes, and the principal characters are David Belasco and the Hindu Crystal-gazer from "The Eyes of Youth." Around these are cleverly woven bits of "Tiger Rose," "Polly With a Past," "Business Before Pleasure," "The King," "Chu Chin Chow," "A Tailor Made Man," and several others.

Vaudeville furnished almost all of the bright lights of the cast, and includes such well-known artists as Nora Bayes, Irving Fisher, Al and Fanny Stedman, Lou Lockett and Jessica Brown, Paul Nicholson and others. Everything in the Revue, as is usual with the Cohan pieces, moves at top speed. The big and well-drilled chorus, in costumes more novel and gorgeous than ever before, executed the difficult Cohan dances and rendered his snappy songs with speed and precision. Most of the songs are by Cohan, although several are from the pen of Irving Berlin, one of the best of which is "The Wedding of Words and Music," a travesty on a feature at the Hippodrome. "Words" and "Music" were wedded in a sort of ragtime dancing ceremony.

Nora Bayes was the principal singer, and to her lot fell some of the best numbers. The new Cohan song, "Their Hearts Are Over Here," dedicated to the Red Cross, was effectively rendered by her. No Cohan revue of to-day would be complete without his song "Over There," which was also rendered by Miss Bayes. She gave an excellent impersonation of Ina Claire, and later a good one of Florence Reed. Perhaps the most artistic bit in the Revue is the work of Charles Winninger, who gave an almost uncanny imitation of Leo Ditrichstein.

Among the score or more of clever dancers the work of Lou Lockett and Jessica Brown is worthy of especial mention. Al and Fanny Stedman, another vaudeville team, also met with much success.

The costuming and scenery surpass that of any of the previous Cohan Revues, in fact the production is the last word in musical revues. According to the programme, the piece is a "hit and run play." As far as the hit is concerned, it is all that.

WHAT THE DAILIES SAY.

Times—A joyful hodge-podge.
Herald—Lively with music.
Sun—Typically Cohanesque.
American—A most opulent revue.
Tribune—Best of all Cohan Revues.

TO PRESENT "HINTER MAUERN"

"Hinter Mauern" ("Behind Walls"), a play by Henry Nothanson, will be given a production by the German players at the Irving Place Theatre to-night.

"RAINBOW GIRL" TO REOPEN

Klaw and Erlanger have completed the recasting of "The Rainbow Girl" and are now preparing to send it on the road. The company as it now stands includes: Beth Lydy, Billy B. Van, Sidney Greenstreet, Jack Hendelson, Robert Pitkin, Harry Delf, Marguerite Haney, Leonora Novasio, Jane Burby, Dore Plowden, Margaret Meriman, Claire Grenville, Kathleen Lindley, Frederick Solomon and William Clifton. Rehearsals will begin next Monday and the opening date is set for Feb. 11 at the Academy of Music, Baltimore, Md.

"GOING UP" SCORES QUICK SUCCESS AT THE LIBERTY

"GOING UP."—A musical comedy founded on James Montgomery's "The Aviator." Book and lyrics by Otto Harbach, music by Louis A. Hirsch. Presented Tuesday evening, December 25, at the Liberty.

CAST.

Miss Zonne.....Miss Ruth Donnelly
John Gordon.....John Park
F. H. Douglas.....Donald Meek
Mrs. Douglas.....Miss Grace Peters
Jules Gallard.....Joseph Lertora
Grace Douglas.....Miss Edith Day
Madeline Manners.....Miss Marion Sunshine
Hopkinson Brown.....Frank Otto
Robert Street.....Frank Craven
James Brooks.....Arthur Stuart Hull
Sam Robinson.....Edward Begley
Louis.....Francis Vaulry
Sylvia Thorn.....Miss Evelyn Cavanaugh
E. Tompkins Todd.....Richard Dore

"Going Up," the Cohan & Harris musical farce which, prior to its appearance at the Liberty, played a short out-of-town engagement, broke the season's altitude record for musical comedy with scarcely an effort.

The show combines bright and catchy music, clean humor, a well-written book, and a cast that with but one or two exceptions could hardly be improved upon.

The story of the piece deals with the experiences of Robert Street, an author who has written the big seller of the season. One of the chapters of the book tells of an exciting flight in an airplane, and the author's press agent conceives the idea of circulating the report that the writer is a great aviator.

Everything runs along smoothly and the author is more popular than ever until a French aviator arrives with two machines and straightaway challenges the author to a flight. The poor writer knows nothing about airships, and in consequence is panic-stricken, but rather than humiliate the girl who has fallen in love with him, by confessing, he accepts and makes the flight. Not only is the flight a success, but he wins from the Frenchman, and at the finish is accepted by the girl of his choice.

The scenic effects of the piece are excellent and help along the story, which is told in an exciting and humorous manner. There are some excellent songs, well sung and with a tunefulness which will carry them far, as well as several dance numbers which scored great hits. One in particular called "Tickle Toes," executed by Edith Day and chorus, stopped the show completely. Of the half dozen or more separate songs which met with success "Going Up" and "I Want a Boy" were perhaps the best, although all the numbers were enthusiastically received.

Frank Craven, who played the part of Street, was excellent, and Edith Day scored a hit of great proportions. John Park, as the hotel manager, was good, and the other roles were acceptably filled.

The chorus was finely costumed, well drilled and sang excellently.

WHAT THE DAILIES SAY.

Herald—Big hit.
Times—Enjoyable.
World—Has "pep," catchy music and clean humor.
Tribune—Music is lively.
Sun—An amusing farce.

WORDS AND MUSIC INTIMATE REVUE AT THE FULTON

"WORDS AND MUSIC"—A musical revue. Words said to be by William Shakespeare and music by Ludwig Beethoven. Produced at the Fulton Theatre, Monday night, Dec. 24.

CAST.

A Yogi.....Wellington Cross
A Distinguished Playwright.....Frank Mayne
A Famous Composer.....Ben Hendricks
The Yogi's Assistant.....Harry Seymour
A Commuter.....Miss Gladys Logan
A Stenographer.....Miss Anna May Seymour
A Gambler.....Jay Wilson
A Theatrical Manager.....Richard Carle
Eve.....Miss Mildred Colby
Helen of Troy.....Miss Ellen Cassidy
Circe.....Miss Edythe Whitney
Dellah.....Miss Evelyn Monte
Lucretia Borgia.....Miss Lillian Davis
Madame Pompadour.....Miss Dorothy Koffee
Lola Montez.....Miss Evelyn Kerner
Cora Pearl.....Miss Flo Hart
Gaby Delys.....Miss Marion Davies
A Plain Clothes Man.....Harry Tanner
Gazzeleen.....Miss Ray Dooley
Al Radish.....William Dooley
Inbad.....Gordon Dooley

Another "intimate" but elaborate musical revue is "Words and Music," which Raymond Hitchcock and E. Ray Goetz have produced, evidently with some idea of duplicating the success of their recent "Hitchy-Koo." They have not been content, however, to stage their new piece as modestly as their first success; on the contrary it is most elaborately staged and costumed. The piece makes no pretense of plot. Ten spectacles are presented, with an intermission which divides them into acts. The most pretentious and certainly the most timely of the scenes was "A Toy Romance," which depicted the revelry of the dolls on Christmas Eve.

Richard Carle is prominently featured in the piece, in fact he is in and out of almost every scene, and works valiantly in all of them. The Three Dooleys, Ray, William and Gordon, injected much action and a vaudeville atmosphere into the piece. They furnish about the best comedy on the programme in the song "Walk Down the Avenue With Me."

The action of the revue centers chiefly around Marion Davies, late of the Century Theatre, although she contributes little to the merit of the piece. Miss Elizabeth Brice seems to be the one who should have the honor, as she disclosed the best voice in the piece and scored a real success with her song, "Wait Till the Silvery Moon Rolls By."

According to the programme, William Shakespeare and Ludwig Beethoven wrote the words and music of the piece, which in reality were supplied by Glen MacDonough and Mr. Goetz.

An Oriental Seance, a street in Tokio, a theatre lobby, a drugless drugstore, an express elevator and the "Camouflage Cafe" are a few of the scenes, and Richard Carle, Anna May Seymour, Wellington Cross, Jay Wilson, Ben Hendricks and Edna Aug were the principal characters who helped to interpret both words and music.

"Words and Music" is a clean, well put on revue, presented with a capable cast, an excellent chorus, fine scenery and tuneful music.

WHAT THE DAILIES SAY.

Tribune—A cracking good revue.
Herald—Clean and delightful revue.
Times—Noisy and comical hodgepodge.
Sun—Greeted with roars of laughter.
American—A brilliant panorama.

"SOME DADDY" TO BE PRODUCED

ATLANTIC CITY, N. J., Jan. 7.—"Some Daddy," a comedy by James L. Campbell and Harry Allan Jacobs, will receive its first performance next Thursday night at the Apollo Theatre here. The line-up of the company includes William Morris, Henry Vogel, Frederick Macklyn, William Everts, Inez Buck, Alice Fleming, Alice Baker and Florence Davenport.

OPENING DATES AHEAD

"Seven Days Leave"—Park, Jan. 14.
"Seventeen"—Booth, Jan. 14.
"Nic Nacs of Now"—Norworth, Jan. 26.

OUT OF TOWN

"Some Daddy"—Atlantic City, N. J., Jan. 10.
"Maggie"—Montreal, Can., Jan. 14.
"Babes in Florida"—New Haven, Conn., Jan. 17.
"Josephine"—Atlantic City, N. J., Jan. 17.
"Sick-a-Bed"—Pittsburgh, Pa., Jan. 21.
"Lightnin'"—Washington, D. C., Jan. 28.
"Love Forbidden"—Washington, D. C., Feb. 8.
"The Rainbow Girl"—Baltimore, Feb. 11.

SHOWS CLOSING

"The Masquerader"—Booth, Jan. 10.
"The Land of Joy"—Park, Jan. 12.
"Words and Music"—Fulton, Jan. 12.

"HAPPINESS" IS A SPLENDID PLAY FOR LAURETTE TAYLOR

"HAPPINESS."—A comedy in three acts and epilogue by J. Hartley Manners. Produced Monday evening, December 31, at the Criterion Theatre.

CAST.

Phillip Chandos.....G. P. Heggle
Formoy MacDonagh.....J. M. Kerrigan
John Snowcroft.....Hubert Druce
Walter.....Andrew Stiles
A Boy.....Warner Anderson
Mrs. Chrystal Pole.....Violet Kemble Cooper
Miss Perkins.....Lynn Fontaine
Mrs. Wreay.....Catherine Proctor
A Girl.....Dorothy Camden
An Assistant.....Edna Jane Hill
An Applicant.....Dorothy Dunn
Jeany.....Laurette Taylor

Laurette Taylor endeared herself to us by her portrayal of the title role in "Peg o' My Heart," and, while her artistry is such that she could not give a poor performance in any role she might essay, until she appeared last Monday night as Jenny, she had not given us a characterization which pleased us as well as did her performance of Peg.

Hartley Manners took his inspiration for "Happiness" from one of his playlets which Miss Taylor presented at the Cort Theatre during the run of Peg, and he has invested the role of Jenny with the same characteristics that charmed in its famous predecessor. Or, rather, he has so fashioned the character that his wife could invest it with her own personality and thereby make it what it proved to be at the opening performance—alluring.

Jenny Wreay is the daughter of a poor woman, whose faithless husband has wrecked her life. Perhaps her mother's sufferings have chastened Jenny, or perhaps she is just naturally so to brighten her mother's life, but, from whatsoever cause, she is a plaintive little creature who sheds rays of sunlight and happiness wherever she goes.

Though poor in this world's goods she is rich in optimism and simple philosophy, possesses an indomitable courage, a pleasing self-confidence and a delightful sense of humor. She is a dressmaker's apprentice, and her work brings her to the home of Mrs. Chrystal Pole, a wealthy society woman, to whom life has become bore-some. She is satiated with the things in life which money can buy, and now her home is filled with naught but discontent and unhappiness.

Mrs. Pole is drawn to the little dressmaker's girl, and gradually falls under her influence. Bit by bit she learns to view life as Jenny views it until the miracle is worked, and sunshine and happiness is brought into the grand dame's home.

The girl, of course, does not know that it is she who has wrought the change, but she not-the-less rejoices at it. Then comes a saddening in Jenny's life. Her mother, worn out by worry and care, succumbs, and the girl is left alone.

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THE DUTY OF A MANAGER

The manager of a vaudeville act on the road is the owner's representative, and holds a position of such responsibility and trust that the progress of the company is more in his hands than in those of the producer. The man who puts out the act is in New York for the most part and can keep in touch with his act only at long distance.

A bit of thoughtlessness on the part of the manager is, therefore, likely to cause a series of complications which may lose several weeks' bookings. The producer tries to select managers on whom he can rely, but it is often the case that he makes a mistake.

The manager, realizing that the fate of the act is in his own hands, should act towards the production exactly as if it were his own. That is what he is paid for. The mere answering of letters and keeping the company in trim can be done by anyone of average intelligence. The manager is paid simply that he may be there when difficulties present themselves.

Two managers representing acts on tour in the past two weeks have acted with the simplicity of children, tossing their responsibilities carelessly off when a time for deciding on an important question arrived. One of these, because he did not receive notice of his next jump, brought the entire company from Ohio into New York, costing the producer several hundred dollars in fares, as well as losing bookings already made in Ohio. The other, piloting an act belonging to the same producer, not only brought his company into New York in similar circumstances, but also forgot entirely the scenery, which had to be freighted on, causing a delay of several more weeks.

For this sort of conduct there is no excuse. It is brainlessness, nothing less. Managers of this sort hurt everyone in their particular line, for they make all producers distrustful and afraid, thus making the task of the conscientious manager ten times as difficult.

OWE GRATITUDE

The theatrical lawyers of New York should give a present of some sort to the Century Theatre management, for that house has kept them supplied with more cases than ever before in history.

NEED NEW BURLESQUE BOOKS

Editor, NEW YORK CLIPPER.

DEAR SIR: The writer is in full accord with the story printed by the CLIPPER regarding lack of new material in many wheel burlesque shows.

The burlesque field exacts no less a run for its money than any other line of theatrical endeavor—as a matter of fact its patrons are far more discriminating than most big time vaudeville houses.

It naturally follows, therefore, if it is to maintain its following, something more than rehearsed comedy must be relied upon to sustain it.

The answer is *New Material*.

The goose that laid the golden egg is in a fair way to die a premature death, both from the increased number of productions, and lack of suitable material to hold interest, season in and season out, unless different tactics are undertaken.

If ever there was a case of "Fools rush in where angels fear to tread," it seems to me to be the slap stick producer who crabs a "sure fire" gag here, and a strong piece of business there, slapping together a show with nothing in particular to commend it, under the fool impression he is getting away with it.

Yes, he is getting away with it, that is, temporarily, but there will be a day of awakening—and as Mark Hanna said about the calf that chased the steer—"He'll find out the difference when supper time comes."

That day of reckoning will come, to my mind, when legitimate producers see fit to present current successes at popular prices. I mean a fifty-cent top.

The pleasure-seeking public demands something new. From the "legit" they have turned to vaudeville, pictures and burlesque. Since no other avenue of entertainment has been opened, it necessarily follows that one of the three will play a lasting part in the future.

High salaried stars—with borsome serials—to say nothing of eight and ten reel "features"—are fast greasing the skids for the "silent drama," which in time will eliminate it as a contending factor.

High class vaudeville is here to stay, and burlesque of the better kind is about to come into its own. The demand for tabloid substantiates that fact. The wise producer, therefore, will heed the handwriting on the wall and profit by it.

As an author, the writer has seen a great many changes in the show world, and has felt the burlesque pulse with an eye single to keeping abreast of the times.

Will the producer heed? I wonder?

Very truly yours,

J. FRANKLIN WEBBER.

Langham Hotel, Boston, Mass.

Answers to Queries

Doc G.—You are right. Stella Mayhew starred in "Flo-Flo" in 1904.

H. B.—It was the Sam Sidman show that Gus Fay joined at Detroit last week.

P. K.—Gene Buck wrote the book for the Ziegfeld Midnight Frolic at the New Amsterdam.

R. S.—Cliff Roberts, who married Aimee Angeles Considine, is a nephew of Mrs. Tony Pastor.

Col. J. H. Haverly died on September 27, 1901, at Salt Lake City, Utah. His wife and daughter are dead also.

E. W. W.—Yes! Helen Collier is married. She was married Christmas day in Seattle, Wash., to Lieutenant F. L. Valiant, a non-professional.

P. L.—No! It was "Jeanne d'Arc" in which Sarah Bernhardt played at the Palace last week. She goes to the Riverside this week.

G. M.—1. Dustin Farnum played in stock. 2. Dustin was the first to gain prominence as a star, "The Virginian" being the vehicle. At one time he was rated among the best drawing stars.

L. K.—The Sells-Floto Circus will open April 2.

U. S.—The act you mean is Mazie Evans and her Banjo Boys.

E. W. S.—"Chu Chin Chow" will go into the Century, Jan. 14.

T. L. O.—Ruth Christie has abandoned the stage to go into pictures.

O. H.—Yes! Olive Thomas is married to Jack Pickford, brother of Mary.

M. M. W.—Yes! "Fair and Warmer" played in Spokane, Dec. 10 and 11.

G. W.—Yes! Gracie and Reynolds were with the W. B. Watson's Show in 1907.

J. J.—Cornrad Nagel is appearing in "The Man Who Came Back," now on the road.

W. M.—"Oh Boy" opened at the Casino Feb. 20, and has given about 370 performances.

R. H. R.—You mean "Kindling," which is presented by Burton and Holmes, playing United Time.

T. H. H.—Sid Grauman's \$1,000,000 theatre, in Los Angeles, will open about the middle of this month.

C. G.—Yes! Singer's Midgets are still here. They are in Chicago and will play over the entire Pantages times.

W. V. A.—Loew's Seventh Avenue is playing road shows. The Victoria in 125th street is the vaudeville house now.

H. J.—You can locate Harry Swift at the Loew's Greeley Square Theatre. He left the Harlem Opera House some weeks ago.

H. R. S.—Yes! Charles Willard of "The Temple of Music" has a brother, Frank, who has another company of the same show.

H. K.—The White Rats Actors' Union hold their meetings at the Zum Brau Haus, Fifty-fourth street and Third avenue, N. Y. C.

E. J.—We have no official figures of the returns of the Red Cross Day in Chicago, Dec. 7, but it is understood that the receipts were very small.

M. V.—Eddie Foy will go to Los Angeles in February, following the completion of his Orpheum tour, to produce moving pictures in his own studio.

H. H. L.—Mabel Verdun is the same Mabel Verdun who worked with Colonel Diamond last season. She has her own act at present, "The Three Verduns."

T. G.—No! The three shows to which you refer in which Frances Kennedy played were "The Chocolate Soldier," "Three Twins," and "Belle of Britannia." Yes!

R. F.—Yes! Walter Vernon, of the "Bringing Up Father" Co., is the father of Ethel Vernon, with the "Step Lively Girls." She was formerly with the "Lady Buccaneers."

TWENTY-FIVE YEARS AGO

May Brooklyn joined A. M. Palmer's Stock Co. at Boston.

Julia Mackey was with "The Natural Gas" Co.

"Capt. Herne, U. S. A.," was produced at the Union Square Theatre, New York. The suit brought by the Order of Elks to prevent the Brooklyn Lodge of Elks from using the designation "B. & P. O. E." was dismissed by the Supreme Court.

Chas. A. Cappa, bandmaster, died in New York City.

Louise Pomeroy died in New York City.

Rialto Rattles

NO S. R. O'S HERE

With the scarcity of coal, most shows will be a frost.

NO, SIR:

The shortage of coal can't affect these hot burlycue shows.

SPEED DEMON

Eva Tanguay was divorced in ten minutes, and it took her four years to get acquainted.

MIGHT EXPERIMENT

Wonder if the Century Theatre wouldn't make a good garage, or something useful.

SWEET DREAMS

"Maytime," resplendent with the joys of Spring, and the thermometer at fourteen below nothing.

GREAT SPORT

Who says vaudeville actors aren't athletic? They are holding a chess tournament next week at the N. V. A.

MUST VACATE

Sounds like a department store bargain sale. "Last Matinee Today. Last time tonight. Reduced prices." Century.

OH! WOE

The wail of the theatre manager is "I love my wheatless, lightless, meatless days, but oh you Boneless Nights."

CONSERVATION SUGGESTION

The movie companies might have a "mergerless" day each week. This would save the time and energy of newspaper men.

WORSE THAN RUSSIAN

The Greenwich Village Theatre is presenting a play by Hjalmar Bergstrom. They ought to give free seats to anyone who can pronounce his name.

A WHITE ONE

Harry Houdini is going to make an elephant disappear at the Hippodrome. He should apply his talents to something like the vanishing of the Century Theatre.

WARM STUFF

All the barefoot dancers in town put on tights last week, giving the impression that a moral wave has swept over the town. But it was nothing but a cold wave.

MAYBE NOT

Arnold Daly has met with so many Waterloo in play production during the last few years that it looks as though he were tempting fate by appearing as Napoleon in his next one.

SOME GAME THIS

A man was asked what his profession was and he replied that he had been an actor for eight months. The question then arose as to whether a man could be an actor after eight months.

SOME TEAM

Fritz Kreisler and Guy Bolton are collaborating on a musical comedy. When things like that happen, we may expect any day to hear of Sarah Bernhardt joining Al Jolson in a blackface turn.

NEEDED

Now that the government has taken over the railroads, we suggest that it provide a time table which can be understood by a person without a knowledge of trigonometry and three days in which to study it out.

NEED FOR LENIENCY

A man was arrested for not standing up in a theatre when the National Anthem was played. But the way some orchestras play it one might easily mistake it for "Home, Sweet Home," or something similar. So maybe it wasn't his fault.

WHEN THE DOVE OF PEACE FLIES OVER THE LAND AND
 "WE ARE HOMEWARD BOUND!" WHAT

HOMER BOUND

THE SONG THAT
 IRONS THE WRINKLES
 OUT OF SADNESS
 PUSHES THE WAR CLOUDS
 AWAY AND BRINGS
 HOME GLADNESS.

WORDS BY HOWARD JOHNSON AND GEM

A 22-Karat Gloom Chaser! A wonderful ne

I DON'T WANT

Words by
 HARRY PEASE and HOWARD JOHNSON

The kind that "goes over" without explanation

America's Greatest Song!

World's Biggest Hi

OVER THERE

Geo. M. Cohan's World-Wide Song Hit

That rapid fire, red-blooded, applause winn

IT'S A LONG WAY TO BERLIN

Words by ARTHUR FIELDS

A song thriller with a "punch" where it bel

"You
 Can't go
 Wrong
 with a
 'FEIST'
 Song"

CHICAGO
 Grand Opera House Bldg.

BOSTON
 181 Tremont Street.

PHILADELPHIA
 Broad and Cherry Sts.

LEO. FEIST
 135 W. 44th St.

WHEN THEY HEAR THE GENERAL GIVE THE COMMAND,
AT WONDERFUL, WONDERFUL SOUND!

FORWARD SOUND!

A SOOTHING WAR SONG
THAT THE MOTHERS, FA-
THERS, SISTERS AND BRO-
THERS OF OUR SOLDIER
BOYS AND SAILOR BOYS LOVE
TO HEAR.

by EDMAN GOETZ MUSIC BY GEO. MEYER

ful comedy song with real "professional" humor

IT TO GET WELL

ation and lands a wallop straight to the funny bone!

Music by
HARRY JENTES

Hi

The song that put "JAZZ" on the map!

The
Darktown

STRUTTERS BALL

The Daddy of all "JAZZ" Songs
By SHELTON BROOKS, writer of "WALKIN' THE DOG"

winning hit! A "Rube" Song Full of American pep!

RI, BUT WE'LL GET THERE!

Will brighten up the dull spot in your act!

Music by LEON FLATOW

ET, Inc.,
New York

ST. LOUIS
Holland Bldg.

SAN FRANCISCO
Pantages Theatre Bldg.

MINNEAPOLIS
Lyric Theatre Bldg.

"Sing a
'FEIST'
Song
Be A
Stage
Hit."

STOCK REPERTOIRE

NELLA RICHARDS STARTS ROAD TOUR

HAS GATHERED GOOD COMPANY

POUGHKEEPSIE, N. Y., Jan. 7.—The New York Stock Players, under the direction of Nella J. Richards, will begin its road tour in this city next Monday evening with a presentation of "Sinners," which was originally produced in New York by Wm. A. Brady.

In organizing her company Miss Richards has been careful to select players of ability and versatility, and, as a result has gathered about her an organization capable of presenting the best of dramatic productions in good style.

The list of plays presented will include dramas, comedy dramas, comedies and farces, which will be drawn from the latest stock releases of Broadway productions. "Sinners" will be followed by "The House of Glass," "It Pays to Advertise," "Seven Keys to Baldpate," "Lilac Time" and plays of similar class.

The leading man of the company is J. McCormack Beeten, who is not only prominent in stock, but has been identified with metropolitan productions, the last of which was "Never Again."

Howard Sinclair, the juvenile lead, has been associated with attractions of Charles Dillingham, Henry W. Savage, and Edmund Breese.

Helena Rapport, leading woman, has had a wide experience with leading producing managers, and among her prominent engagements were ones with Charles Frohman's production of "Conspiracy," Selwyn & Co.'s "The Eternal Magdalene," and Al. H. Wood's "The Song of Songs."

John E. Hines, who will play the lighter juvenile roles, has been with Otis Skinner and Maude Adams. Uncas Daniels, second woman, played in Lewis Waller's company on a tour of this country. Marion C. Todd, the ingenue, has been connected with New York stock companies and productions.

Alberta Sutherland, character woman, has also had much stock experience, including engagements with the Bert Lytell company and the Bush Temple Stock in Chicago.

Arthur Stafford, Gail Sheldon, and J. Clayton Earle have all had experience in leading stock companies, and Nella J. Richards' most recent engagements were with "Everywoman" and "The Wanderer."

Mr. Earle, who will play heavy business, will also be stage director of the company and his experience in this line has placed him in the foremost rank of producers.

The organization is booked in cities in the East and will play at popular prices. Each play will be given for a week, and a different one will be presented in each city visited.

While the company is on tour Miss Richards will be represented in New York by the K. B. H. Agency.

JAMES A. GALVIN, JR., WEDS

LITTLE ROCK, Ark., Jan. 1.—James A. Galvin, Jr., and Daisy Douglass, of Galvin's "World of Follies" show, were quietly married last week in this city.

BUHLER SIGNS FLORENCE MARTIN

PATERSON, N. J., Jan. 4.—Richard Buhler has engaged Florence Martin as leading lady for his stock company at the Empire Theatre.

WEISS JOINS STERLING STOCK

WILMINGTON, O., Dec. 31.—Herschell Weiss has joined the Loren Sterling Stock Company here.

STOCK SCORES IN COHAN PLAY

SOMERVILLE, Mass., Jan. 2.—Geo. M. Cohan's musical song play "Little Johnny Jones" was the offering presented by the Somerville Theatre Players New Year's week, opening Monday to two capacity houses. The several players demonstrated their ability to put over musical numbers. Arthur Howard played Johnny Jones. Mr. Howard cannot sing, but what he lacks vocally he more than makes up for in acting, and he holds your attention from the moment he appears. Adelyn Bushnell played Goldie Gates and in act 1 made her first appearance in Somerville in male attire. Miss Bushnell is petite and dressed as a man she appeared small indeed. The musical numbers were well taken care of, and an interpolated patriotic finale staged by Arthur Ritchie made folks stand on their feet. Director Ritchie deserves much credit for the production. Next week "The Nest Egg."

LORD AND VERNON DOING WELL

LITTLE ROCK, Ark., Jan. 2.—The Lord and Vernon Musical Comedy Company is enjoying capacity business in its seventeenth week at the Gem Theatre, and the number two show, known as the Kempner Musical Stock Company, is in its third week at the Kempner Theatre, both in this city. Among the new members of both companies are LaMont and Seymour, Willard and Leighton, Heath and Donnergue, Lew Hampton, Earnest Hixon, and Ned Wilson. Frank LaMonte has charge of the new company and is producing the goods, ably assisted by Grace Vernon. Mr. Lord recently purchased several trunks of new wardrobe and four sets of scenery from the H. R. Seamon production. Both shows will remain in Little Rock the remainder of the season.

KING INSTALLS MUSICAL STOCK

SAN FRANCISCO, Jan. 2.—Will King has leased the Savoy Theatre and installed a musical comedy stock known as Will King's Company. The roster includes Marta Golden, Will Hayes, Jack Wise, Claire Starr, Laura Vail, Merle Meredith, Dorothy Caldwell and a large chorus.

CAMP PIKE GETS GALVIN SHOW

LITTLE ROCK, Ark., Jan. 2.—James A. Galvin has brought his "World of Follies" Company here to play the theatre at Camp Pike. The house, which has been named the Camp Pike Hippodrome, is located just outside of the camp.

DE FOREST TO HAVE SHOW

HUTCHINSON, Kan., Jan. 2.—Jack De Forest, who is meeting with success with the De Forest Players at the Home Theatre, here, is rehearsing another company which will open next week to tour the State.

WALDRON ADDS TO CIRCUIT

FITCHBURG, Mass., Jan. 2.—Charles Waldron has added the Cummings Theatre, this city, to his New England Circuit and will operate it as a first class stock house, changing the policy from road attractions.

LONSDALE RETURNS TO SEATTLE

SEATTLE, Wash., Jan. 2.—Richard Lonsdale, Swedish comedian, has returned to his home here, having closed his engagement with the Lyric Musical Comedy Co. at the Lyric Theatre, Portland, Ore.

LIEUT. LUCE HAS FURLOUGH

SEATTLE, Wash., Jan. 1.—Alexis Luce, leading man last season with the Wilkes' Players, is a second lieutenant in the U. S. Army. He was in town last week on a furlough.

HOTEL ENGAGES TRAP DRUMMER

SAN DIEGO, Cal., Jan. 1.—Jennie Hodermann, late trap drummer with Angell's Comedians, will play an indefinite engagement at the Hotel Del Coronado, near here.

PROVIDENCE CO. OPENS WITH GOOD CAST

GETS SPLENDID START

PROVIDENCE, R. I., Jan. 7.—The new stock company at the Providence Opera House opened here tonight in George Broadhurst's dramatization of the *Saturday Evening Post* story, "Rich Man, Poor Man."

A large and enthusiastic audience was present to welcome the new company, the members of which received hearty approval for their capital acting.

The company has been selected with care, and individually and collectively is perhaps the best stock organization this city has seen. Wilmer L. Walter, the leading man, and Alice Clements, leading woman, probably came in for the most favor, but the approval was well distributed and John Alexander, Walter Marshall, W. Vaughan Morgan, Walter Petri, George D. Winn, Dan Malloy, Lillian Neiderauer, Hazel Corinne and Sadie Radcliff were not forgotten.

Director Percy Winter deserves credit for the putting on of the production, which has been staged in regular Broadway style, particular attention having been paid to the scenery and general accessories.

The opening was marked by a large gathering of notables of the political and social life of the city and it was generally conceded that no company ever made its local debut under more favorable auspices.

Thomas L. Walsh, the moving spirit of the Rhode Island Amusement Corporation, which fathers the enterprise, was kept busy receiving congratulations from friends and well wishers, and if the expressed opinions heard on every side can be taken as grounds for prophecy the new stock is due for a long and prosperous career.

SHARON LIKES DAY PLAYERS

SHARON, Pa., Jan. 2.—The Elizabeth Day Players are in their fourth week here to good attendance. The business for Christmas was the biggest ever played to in Sharon. The bill was "Rebecca of Sunnybrook Farm," which seemed to catch everybody. This week opened with "Polly of the Circus," which gives way to-morrow to "Her Unborn Child." Other strong bills will round out the limited engagement of the organization. The company supporting Miss Day includes Tom Wilson, Herbert Light, Harry Eldridge, George Richardson, Russell Hampton, Lynda Earl, Laura Hill, Alma Blake, Ethel Estes, and Walter Sherwood, scenic artist. C. W. Lawford, formerly manager of the Sharon Theatre, joins the company at the next town as business and publicity manager. Before coming to Sharon the company played twenty consecutive weeks at Butler, Pa.

ACTRESS GETS DIVORCE

CINCINNATI, Jan. 3.—Gertrude Bondhill, a well known stock actress, was granted a divorce today from Floyd C. Hullinger. Judge Hoffman, of the Domestic Relations Court, awarded the decree. Miss Bondhill was a favorite here, having been a prominent member of the Orpheum Stock Co.

SPECIALLY ENGAGED FOR "HAWK"

PATERSON, N. J., Jan. 3.—Eileen Hackett has been specially engaged by Richard Buhler to play the leading feminine role in "The Hawk," his opening bill at the Empire Theatre. Miss Hackett played the same role with Mr. Buhler on tour for thirty weeks. She was engaged for this week only.

STOCK GETS 14 SHUBERT PLAYS

The Shuberts have just released for stock, through Darcy and Wolford, "The Knife," Eugene Walters' play which had a long New York run, and thirteen other plays, including "Friend Martha," "The Inner Man," "The Pawn," "Six Months' Option," "Good Morning Rosamond," "The Star Gazer," "The Torch," "Gamblers All," "Wanted, an Alibi," "A Man's Home," "Who's Loony Now?" "Imogene" and "He Said and She Believed."

MELVILLE SHOW STARTING

MOULTREE, Ga., Jan. 2.—Bert Melville has returned from New York with a list of new plays and is making arrangement to send out Melville's Comedians this month, starting with several of the military cantonnements. He will carry a band and orchestra of sixteen pieces. The company includes Mr. and Mrs. Vinson, Mrs. De Armond, Dorothy Vinson, Paul Maxwell, C. A. Bell, A. Sarbot and H. Gruzart. Rehearsals begin next week.

PRIEST STOCK DOING OLD PLAYS

ST. PAUL, Minn., Jan. 1.—The Priest Stock Company is presenting a good line of old dramatic successes. Ruth Robinson, the new leading woman, has become a great favorite. Some of the early bookings are "Oliver Twist," "Alabama," "The Private Secretary" and "The Silver King."

BURROWS GETS COMMISSION

CAMP BEVANS, Mass., Jan. 2.—Warren Burrows, owner of the Burrows Stock Company, playing under canvas through Texas, has been commissioned a first lieutenant and is attached to the Twenty-second Company, Sixth Battalion, stationed here.

LLOYD SUCCEEDS BARKER

BAYONNE, N. J., Jan. 2.—Rollo Lloyd has succeeded Rogers Barker as stage director of the Cormican Players at the Strand Theatre. This week, the company is presenting "Cheating Cheaters." Next week "A Pair of Sixes" is scheduled.

STOCK M'C'R BECOMES LAWYER

KANSAS CITY, Mo., Dec. 30.—Chet A. Keyes, former manager of the well-known stock company which bore his name, has retired from the theatrical game and has been admitted to the bar in Missouri, and is now practicing law in this city.

FOX'S PLAYERS REOPEN

GREENVILLE, Tex., Jan. 4.—Fox's Popular Players re-open here next Tuesday after a lay-off of two weeks. All the members of the show will be here by Sunday, in time for the send-off banquet Manager Fox is preparing for them.

STOCK GETS "BROKEN THREADS"

"Broken Threads," Ernest Wilkes' play, which had a New York run in the early part of this season, has been released for stock through the Century Play Company.

LE ROY WITH BRYANT STOCK CO.

Clarence Le Roy, who, for the first half of the season, was with Halton Powell's "Broadway After Dark" company, has joined the Marguerite Stock Company.

LEWIS REORGANIZING SHOW

CHICAGO, Jan. 3.—Charles Lewis is in town reorganizing his Patriotic Girls Company which closed several weeks ago. He expects to re-open in February.

PLAYERS JOIN HOBOKEN STOCK

HOBOKEN, N. J., Jan. 1.—William Blake, second man; Robert Reed, juvenile, and Gwynn Sterling joined the Strand Theatre Stock yesterday.

GLENS FALLS TO HAVE TAB. STOCK

GLENS FALLS, N. Y., Jan. 2.—DeWitt Mott is about to install a tabloid stock at the Empire Theatre here.

BURLESQUE

POUGHKEEPSIE SPLIT WEEK CUT OUT

DISSATISFACTION CAUSED CHANGE

POUGHKEEPSIE, N. Y., Jan. 8.—The Columbia Amusement Company attractions will discontinue playing in this city this week.

For the past two years the companies playing that circuit have been appearing at Cohen's Theatre the last three days of the week, splitting with Newburgh, where they played the first three days.

No fault has been found with the class of shows that visited this city, as in nearly all cases the shows have been better than last season, but there has been so much dissatisfaction and complaint on the part of the visiting managers that by mutual agreement the stand has been canceled.

Commencing next week with the Behman Show, the week will be made up with Meriden, Conn., the first three days, and Newburgh the last three days. Meriden has proved a good stand recently for three days, as a number of the Columbia attractions have been playing it for several days on the lay-off week between New York and Paterson, on a guarantee.

Hereafter the route will be Waterbury, full week; Poli's, Meriden, Conn., first three days; Cohen's Theatre, Newburgh, last three days; then New York at either Hurtig and Seamon's, or Miner's, Bronx.

MINSKYS GIVE BANQUET

A banquet was tendered by Minsky Brothers last week to their National Winter Garden Show at Leavet's Wine Palace.

Those present besides the three Minsky boys were Arthur Putnam, Jack Shargel, Fred Buelah, Bernie Clark, Fay Shirley, Estelle Colbert, Ethel Deveau, Harry Carlin, Sam Newman, Joe Liebson, Jack Bagnor, Jack Welliky, Harry Harrigan, Herman Liebman and the entire chorus.

Arthur Putnam acted as toastmaster, and speeches were made by all present.

WRESTLING GOES WELL

Manager Mike Joyce is making his wrestling nights, under the direction of George Bothner, a great attraction by offering a big bill in conjunction with the regular show. Bull Montana will be the feature this Thursday night. Montana has been working with Douglas Fairbanks, the past few months, training him for some of his athletic feats.

VIOLET BUCKLEY OUT OF CAST

HAMILTON, Ont., Jan. 4.—Violet Buckley, ingenue prima donna of the "Monte Carlo Girls," has been ill the past week with bronchitis and confined to her hotel. Helen Dribbs, her understudy, jumped in and played the part handling all her numbers most successfully.

It is said Miss Buckley will return to her part next week in Detroit.

BEATTY GOES TO HOT SPRINGS

CHICAGO, Ill., Jan. 3.—E. Thos. Beatty, proprietor of the "French Frolics" and the Englewood Theatre, who has been ill for the past few weeks, was compelled to go to Hot Springs in compliance with physician's orders. He will be at the Maurice Baths in Hot Springs for several weeks.

MILTON TO REPLACE NUGENT

Geo. Milton, of Milton and Delmar, replaces Bob Nugent with the "Biff, Bing, Bang" Show at the Gayety, Baltimore, this week. He was booked through Roehm and Richards office.

GRIEVES TO LEAVE BELFRAGE

Walter Grieves will close as manager of the "Biff, Bing, Bang" Company this week at the Gayety, Baltimore. Jake Lieberman will manage the show starting this week.

The change was brought about by Geo. Belfrage deciding to return to the road to manage his "Hip, Hip Hooray Girls." As Lieberman has been in his employ for a long time, he put him in charge of "Biff, Bing, Bang," thus leaving Grieves without a berth.

Belfrage wants it understood that it was through no fault of Grieves that he was let out.

SHOWS MISS MATINEES

CHICAGO, Ill., Jan. 6.—Owing to the snow storm raging in this city and surrounding country all burlesque shows to open here to-day were four to eight hours late. The Columbia, Star and Garter, Empire and Gayety theatres did not give any matinees, and were just able to make the night show.

BOLAN QUITS "HELLO GIRLS"

Ben Bolan closed as agent of the "Hello Girls" company at the Olympic, and returned to his home in Boston, where he will represent a large film concern. Lou Lesser is now doing the advance work for "The Hello Girls." Bill Truehardt, advance man for the "Charming Widows," is the new manager of "Hello Girls."

FAY JOINS AND QUITS

Gus Fay, who joined the Sam Sidman Show in Detroit, closed with it the following week in Toronto.

Charlie Akens, manager of the show, was in New York last week looking for a comedian to fill in. There have been a number of changes in the show this season.

PLAYED IN STREET CLOTHES

PATERSON, N. J., Jan. 5.—On account of the non-arrival of the baggage car for the "Liberty Girls" last Monday, the company was compelled to give three performances in their street clothes, with house scenery. The car arrived Tuesday in time for the matinee.

BEEF TRUST FELT COLD

The scarcity of coal was felt at Miner's Bronx Theatre last week, when Billy Watson's Beef Trust played there. The chorus wore pink silk scarfs and gloves as a protection. Beatrice Harlowe wore a sweater over her gowns and, on one occasion, heavy knitted shawl wrapped about her shoulders.

CLARA KEATING CLOSSES

Clara Keating will close with the "Best Show in Town" at Hurtig and Seamon's this week. Chubby Drisdall will replace her.

WINTER GARDEN ADDS THREE

Jack Shargel, Hebrew comedian, Estelle Colbert, soubrette, and Frank Nolte, Italian comedian, are new members of the National Winter Garden Show.

STROUSE TO CHANGE SHOW

Harry Strouse left New York Saturday for Chicago, where he will oversee the changes that are to be made in the "Girls From the Follies" this week.

PERRY STAGED MINSKY SHOW

Jack Perry put on the show for Minsky Brothers at the National Winter Garden last week.

MINSKYS ENGAGE HARRIGAN

Harry Harrigan has been re-engaged by the Minsky Brothers as manager of the National Winter Garden Show.

STAR & GARTER SHOW GIVEN BANQUET

WEINGARDEN ENTERTAINS CO.

The members of the "Great Star and Garter Show" and their guests were tendered a banquet Jan. 3 by the owner of the show, I. M. Weingarden. The Riverside Hotel, in Brooklyn, was the place selected for the affair, it being near where the company was playing.

Mr. Weingarden was unable to be present, as he was at his home in Chicago. He, consequently, left the arrangements of the banquet to the business manager of the show, Frank E. Freeman.

Covers were laid for fifty, and the banquet continued till around two in the morning. After the seven courses were served speeches were made by Louis Hurtig, manager of the theatre; Howard Burkhard, treasurer; Harry Oysterman, James Hook, Henry Weiss, and several members of the company.

Among those present were Don Clark, Bert Rose, James Coughlin, Jess Weiss, May De Lisle, Florence Darley, Will Bovis, Franky La Brack, Al Lawrence, Ethel Woodrow, Mabel Parker, Stella Burton, Edith Shaffer, Christie McLean, Violet Kelly, Jessie Wilson, Margie Martin, Beula La Von, Babe Malcolm, Bettie Williams, Billy Whitney, Edith Whitney, Sadie Fulton, Sophie Barnes, Grace Moxie, Georgie Cummings, Marie Dixey Grey, Bessie Brooks, Bertha Bangor, Walter McCall, James Leahy, Asa Cummings, and Frank Freeman.

BRUCE QUITS "INNOCENT MAIDS"

MILWAUKEE, Jan. 7.—Al Bruce, who was doing a Dutch comedy role opposite Johnny Jess in the "Innocent Maids" this season, has resigned and closed with the show several weeks ago. Bruce is now rehearsing with the "Never Again Thomas" company, and will open in Milwaukee January 20.

NELINS TO QUIT HASTINGS

PHILADELPHIA, Pa., Jan. 8.—Larry Nelins, manager of Harry Hastings' "Big Show," will close at the People's Theatre, this city, Saturday. He will return to New York at once. Stanley Dawson, formerly manager of Al. G. Fields' Minstrels, will succeed him.

CROSS RIVER ON ICE

POUGHKEEPSIE, N. Y., Jan. 4.—In order for the Sam Howe Show to play this city after Newburgh, the entire company was compelled to walk across the river on the ice. Several of the girls had frozen feet and ears.

JACOBS IS AT PALM BEACH

PALM BEACH, Fla., Jan. 8.—Henry Jacobs, of the firm of Jacobs and Jermon, arrived here today from New York, with his family. They intend staying at the beach for the next three months.

DE VINE FAMILY CELEBRATED

Harry De Vine and family celebrated a re-union New Year's Eve, at the Pasadena, in New York. Charlie Robinson, owner, manager and actor, was the only outsider present.

MONA RAYMOND HAS ACT

Mona Raymond and Lew Lederer will be seen in a new vaudeville act at the close of the present burlesque season. It has been written by Tommy Gray.

SOUBRETTE IS THE WEAKEST POINT IN "THE JOLLY GIRLS"

"The Jolly Girls" just breezed in at the Star last week and, despite the extreme cold weather, did a big week's business. The show is fast, with not a slow spot in it during the entire performance, and is made up of bits and odds and ends, with a lot of lively numbers.

The girls work and sing with ambition. Their costumes look bright and are well kept. The scenery pleases in the six scenes offered during the two acts.

Of all the Irishmen seen so far this season at the Star, Al. Martin easily tops the list. He is a great "tad" and a wonderful "mugger." Working with 100 h. p. speed, he commences where the others leave off. He has a fine voice and can dance; in fact, he is a great all-around man. He certainly had the house with him Thursday night. His skating bit in Lottie Lee's number was uproariously applauded.

Lew White proved himself an excellent foil for Martin. He handles a Hebrew character nicely, winning no end of laughs. His parodies toward the end of the show were good and were generously applauded. He responded to two encores. He works well in his scenes, also.

For reading lines and working the comedian's for laughs, Will Davis need take his hat off to no straight man on either wheel. Davis is there in every situation. He wears his clothes, of which he has many changes, well.

He also does some character work. His French role is perfect in every respect.

Ralph Troise is the character man. He handles several different roles most creditably. He does well in his numbers also, taking encores on all he offered.

Walter Austin and Meyer Gordon do bits, taking care of them nicely. They shine, however, in the quartette.

Irene Shannon, the well-known vaudeville woman, is the prima donna and leading woman. Miss Shannon is one of the few prima donnas who can play leads and sing at the same time. She is in nearly all the scenes with the comedians and works nicely with them. She can read lines and has a good voice. Her costumes are extremely attractive.

In Lottie Lee a good ingenue has developed. Miss Lee is graceful, reads her lines nicely, puts her numbers over, has a pretty wardrobe and two beautiful eyes, which she knows how to use. They are eyes that "just talk."

Cherie Doris might be called a soubrette by some, but after a careful study she might do better as an end pony. This is the only weak spot in the entire cast.

The train bit, with Martin, White, the Misses Shannon and Lee, and Austin and Gordon is very funny. Another good scene is the "hold-up" bit, which was offered differently than is usual. It was put over by Martin, White, Travis and Miss Shannon.

Davis' tough number, assisted by some of the girls, went over big and it was well done.

The "auto" bit by White, Martin and the Misses Shannon and Lee had plenty of funny situations which were nicely brought out.

The "repeater" bit of the watch and money changing has not been done here before this season. Martin and the Misses Shannon and Lee worked it, putting it over for laughs.

A quartette composed of White, Davis, Gordon and Austin went big with the numbers they offered. The boys harmonize well.

A pantomime drinking scene, in which Lottie Lee and Ralph Troise did some good work, was well finished with Martin's comedy.

The show is all speed and as good an entertainment as anyone could expect to see.

Burlesque News continued on Pages 31 and 33

ANNOUNCEMENT

All singing artists are cordially invited to visit our professional offices and hear the following songs which we have been very careful in selecting to meet your requirements:

When I Come Back to You

(WE'LL HAVE A YANKEE DOODLE WEDDING)

A New Idea in a Happy Soldier Song.

YOU'D BETTER BE NICE TO THEM NOW

Great Comedy Song with Some Extra Choruses

DOWN ON THE GYPSY TRAIL

Novelty Love Ballad

IT MUST HAVE BEEN SOME WONDERFUL BOY

(WHO TAUGHT HER HOW TO LOVE)

A 1918 Idea with an 18-Karat Melody

HAVANA

(BACK TO HAVANA AND YOU)

Spanish Song

TO THINK I CRIED OVER YOU

Great Single—Wonderful Double

Mr. Jack Stern and Billy Tracey and the others of our professional staff will be at your service.

DOUGLAS & NEWMAN MUSIC CO. 1604 BROADWAY
NEW YORK CITY

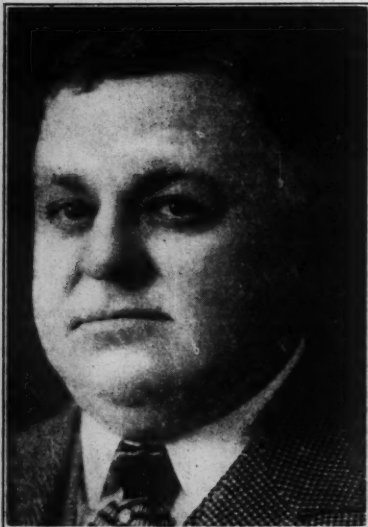
NEXT DOOR TO RECTOR'S

ETHEL GREY TERRY

FEATURED WITH HOBART BOSWORTH IN

"THE SEA WOLF"

AT B. F. KEITH'S PALACE THEATRE, THIS WEEK, JAN. 7



STARTING THE 1918 ROUTE

HARRY HOLMAN AND CO.

IN

ADAM KILLJOY

By STEPHEN G. CHAMPLIN

Jan. 6, Orpheum, Minneapolis
Jan. 13, Orpheum, St. Paul
Jan. 20, Orpheum, Duluth
Jan. 28, Orpheum, Winnipeg
Febr. 4, Grand, Calgary
Febr. 11, Orpheum, Vancouver

Febr. 17, Moore, Seattle
Febr. 24, Heilig, Portland
Mar. 3, Orpheum, San Francisco
Mar. 17, Orpheum, Oakland
Mar. 31, Orpheum, Omaha
April 7, Orpheum, Kansas City

Direction, THOS. J. FITZPATRICK

MELODY LANE

BAN ON WAR SONGS CAUSES BIG PROTEST

Action of Theatre Managers Who Have
Barred War Ballads to Be
Investigated

Managers of vaudeville and motion picture theatres who have barred war songs from their programmes recently will soon be called upon to make an explanation before government officials, if the protests of numerous people of patriotic feeling are heeded.

Theatre managers who have barred songs of this nature from their programmes give as their reason that the rendition of any song which mentions the great conflict upon an audience is depressing, and that people go to the theatres to be entertained and amused, and any mention of the war either in song or story has just the contrary effect.

Whether this statement be true or not, the fact remains that innumerable recruits were won for the army by the singing of songs of patriotism in the theatres and the same singing has done much to arouse the entire country to the needs of preparation for a long and hard struggle.

One of the generals in the army has declared that a "singing army is a fighting army," and so freely is the need of song among the troops admitted that every camp has its song leader.

If the need of songs in the army is admitted how much more are they required at home, where the stimulating of patriotism among all classes is an absolute necessity?

A storm of protest has arisen among people and societies who believe that the action of the managers in barring war songs at this time, is unpatriotic and un-American, and numerous demands for investigations are being made.

RICHMOND HAS MANY SONGS

Richmond, the music publisher, has in addition to his new publications many songs the title of which he obtained by purchase of the famous Howley, Haviland & Dresser, and F. A. Mills catalogues. In the Dresser catalogue there are such well known successes as "The Blue and the Gray," "On the Banks of the Wabash," "Good-Bye, Dolly Gray," "Good Old Summertime" and many others.

From the F. A. Mills catalogue there are "Asleep in the Deep," "The Robert E. Lee," "When the Roses Bloom Again," "Way Down Yonder In the Cornfield," "Georgia Campmeeting," and the George M. Cohan song hits, "Grand Old Flag" and "Yankee Doodle Boy."

PLAZA GETS SELLING AGENCY

The Plaza Music Co. has secured the sole selling agency of all the publications of the Kendis-Brockman Music Co. for a term of years.

The Kendis-Brockman catalogue contains a number of songs which are heard with much frequency in the vaudeville theatres this season. The best known ones are "We're Going to Hang the Kaiser," "Somebody Stole My Heart," "O'Brien Is Looking for You," and "Sammy Boy."

"GOLDEN GOOSE" TO FLY AGAIN

"The Golden Goose," the Silvio Hein musical comedy which has played two short and unsuccessful engagements this season, will make another try late in February.

With a new cast, rehearsals will begin within a week or two and a New York opening will be sought.

"HOMEWARD BOUND" FEATURED

Dorothy Jardon, the prima donna, introduced "Homeward Bound" in her act at the Bushwick Theatre last week and scored a hit of great proportions with the new Feist song hit.

ROYALTIES TO BE TAXED

According to a ruling made recently by the Internal Revenue Department, songwriters' royalties are taxable under the income tax section of the War Revenue Bill.

According to the construction of the law given by the department, a songwriter who receives a royalty from his publisher must pay an income tax upon the amount received. The same ruling also applies to the royalties received by an author.

HOWARD HAS ANOTHER HIT

Joe Howard, the songwriting actor, who has to his credit scores of big selling song successes, has a new one in "Somewhere in France Is the Lily." Mr. Howard is featuring the song in his vaudeville act, now appearing in the west and is scoring a great success with the song, which many pronounce one of the best he has ever written.

SONGWRITER FLYNN MUST WAIT

Allan J. Flynn, the songwriter, who enlisted in the National Army last week, and announced to his friends that he wanted to begin active service in France immediately, must wait for several weeks before joining the army.

The lack of accommodations and necessary equipment is responsible.

COHAN TO SING "OVER THERE"

George M. Cohan will appear at the Militia of Mercy benefit, to be given at the Belasco Theatre on Monday afternoon, January 14.

Carrie Bridewell, the grand opera prima donna, will appear and will sing "The Star Spangled Banner," and Mr. Cohan will render his patriotic song "Over There."

STERN NOVELTY FEATURED

The new Jos. W. Stern & Co. novelty song, "Somebody's Done Me Wrong," is being featured by scores of the best known vaudeville singers. The number is a big hit with Elizabeth Murray, Sophie Tucker and Emma Carus.

BRYAN HAS A NEW REVUE

Vincent Bryan, the songwriter and motion picture director, has written a new musical revue founded on his old song hit, "Hurrah for Baffins & Bay." He says it has a plot in two reefs and a knot.

SPEAKS WRITES A WAR SONG

Oley Speaks, the concert singer and composer of high class songs, has written a war song entitled "When the Boys Come Home." It was introduced at the Strand Theatre last week.

HARRIS SELLS NEW SCENARIO

Charles K. Harris has sold to the Rialto Film Co. a new motion picture scenario entitled "Who's to Blame?" Work will begin on the picture at once, which will be released early in March.

PLAZA TO SELL PAULL SONGS

The Plaza Music Co. has secured the selling agency for the catalogue of the E. T. Paull Music Co. In addition to the Paull marches, this catalogue contains many song publications.

NEW WRITING TEAM FORMED

Henry I. Marshall, the composer, and Charles McCarron, the lyric, have formed a songwriting partnership and have several new songs ready for release.

JULIUS WITMARK RETURNS

Julius Witmark, who has been spending a short vacation with friends and relatives in Boston, is back at his desk again.

SOLMAN WRITING SCENARIOS

Alfred Solman, the composer, is in addition to his musical work, writing a number of motion picture scenarios.

COMPOSERS' SOCIETY EARNS OVER \$90,000

This Amount Represents Year's Fees
Which It Is Believed will Eventually
Surpass France's Record

The American Society of Authors, Composers and Publishers, the organization formed several years ago with the object of collecting a performing rights' fee from cafes, restaurants, motion picture houses and other amusement places where copyrighted music is performed for a profit has just completed its most successful year.

In spite of having been forced to seek the aid of the courts to enforce its rights, in scores of instances, to have been put to the expense of defending legal actions, as well as suffer the loss of some of its members, the society during the past twelve months has increased its contracts greatly.

According to Nathan Burkan, attorney for the society, the organization earned for its members during the past year over \$90,000 with the prospect of a far greater amount for the coming twelve months.

The French organization, after which the American society is patterned, collected for its members in the year before the war a sum considerably in excess of \$3,000,000, and the officers of the American society are predicting a much greater revenue in this country.

GRACE LA RUE SINGS NEW SONG

Grace La Rue, the first singer to introduce "I May Be Gone For a Long Long Time," the big Broadway Music Corp.'s song hit put on the new one "Au Revoir But Not Good-Bye, Soldier Boy," in Baltimore last week.

It so pleased the audience that she was forced to sing it over and over again and finally at her invitation the audience sang it with her.

SINGER OPENS RESTAURANT

Imogene Comer, the descriptive singer, who after an absence of many years returned to the vaudeville stage this season, has retired to enter the business world.

Miss Comer has opened a restaurant in the Washington Square district.

B'WAY SONGS FEATURED

The Watson Sisters, at the Alhambra Theatre, this week are featuring the two new Broadway Music Co.'s songs, "Say Au Revoir But Not Good-Bye" and "My Mind's Made Up to Marry Carolina."

COMPOSER GIVES A PARTY

Frederick Knight Logan, the Oskaloosa, Ia., composer, who spent the holidays in New York, entertained twenty-five children at a Christmas party given in his apartment at the hotel Majestic.

VON TILZER SONGS FEATURED

Con Conrad, at the Fifth Avenue Theatre last week introduced the Harry Von Tilzer songs "Bring Back the Kaiser to Me" and "Give Me the Right to Love You."

SEELEY SINGS B'WAY SONG

Blossom Seeley, at the Majestic Theatre, Chicago, last week scored one of the big hits of the bill, singing the new Broadway Music Corp.'s song, "Sweet Emalina My Gal."

PUBLISHERS TO MEET MONTHLY

In future the meetings of the Music Publishers' Protective Association will be held once each month instead of fortnightly as in the past.

AL DUBIN DRAFTED

Al Dubin, the lyric writer, has been drafted for the National Army, and ordered to report for training at Yaphank.

SINNOTT PRAISES FLYNN

James P. Sinnott, who writes a clever column in the *Evening Mail*, occasionally adopts the poetic method of expression, especially when writing on a song-writing or music-publishing topic, just to show the music men that the gift of rhyming is not confined to the songwriters.

One of his cleverest bits of verse was published a few days ago and dedicated to Jimmy Flynn, the baritone.

MY FAVORITE SINGER

I've heard Caruso and the rest
The song birds that they call the best
I've heard them here—I've heard them there
I've heard them almost everywhere
And yet alas, I must confess
Although it cause you much distress
Or maybe it will make you grin
My favorite singer's Jimmy Flynn

He's a mite of a lad with a golden voice
And he sings around in the cabarets
He boasts new songs, but he's my choice
He's got them all beat forty ways
He puts his heart in every song
And that's what counts, so I've found
I'd gladly sit the whole night long
And hear him warble "Homeward Bound"

He's an Irish lad—need I say more
Sure sentiment's his middle name
And as I hear his sweet voice soar
I wonder how he's missed true fame
Perhaps you've never heard of him
But if you have, you'll think with me
It's just like hearing Seraphim
To hear him sing the "Rosary"

I've heard Caruso, and the rest
I've heard the ones they call the best
In opera or on concert tour
And maybe I am just a boor
For if you ask my favorite song
And singer I won't steer you wrong
Although perhaps 'twill make you grin
There "Homeward Bound" and Jimmy Flynn

HARRY CARROLL TO PRODUCE

When the new Vanderbilt Theatre in West 48th St. opens early in February, Harry Carroll, the songwriter and vaudevillian, will make his debut as a theatrical producer.

In company with William A. Sheer he will present "Honor Bright," a new comedy with music. Needless to say, the music is of his own composition.

STAMPER AND WAYBURN SAIL

Dave Stamper, the composer, and Ned Wayburn sailed this week for London. In that city, Wayburn will stage the new revue which Albert de Courville has in preparation for the Hippodrome, and Stamper will write the songs.

"Zig Zag," the Hippodrome's most recent offering, was also staged by Wayburn.

BOSLEY OUT OF BERNSTEIN'S

Sig. Bosley, who has been connected with the professional department of Shapiro, Bernstein & Co., severed his connection with this company on Saturday of last week.

GILBERT TO OPEN IN CHICAGO

L. Wolfe Gilbert is in Chicago arranging for the opening of a western branch in that city. Willie Horowitz, of the New York office of the company, will be in charge.

BITNER ON WESTERN TRIP

Edgar Bitner, general manager of the Leo Feist house, is on a two weeks' business trip throughout the West.

RUBY DOING SPECIAL WORK

Jules Ruby, formerly a vaudeville booking agent, is doing special work for the Charles K. Harris house.

EDDIE STARN WITH VON TILZER

Eddie Starn has joined the executive staff of the Harry Von Tilzer Music Publishing Co.

BERNSTEIN BACK FROM FLORIDA

Louis Bernstein, who has been spending a two weeks' vacation in Florida, returned this week.

MISS DOROTHY JARDON

The Beautiful Broadway Star has added to her repertoire Amy Ashmore Clark's new ballad

"I AM LOST WITHOUT THE LOVELIGHT FROM YOUR EYES"

Miss Jardon's rendition of this wonderful song during her recent engagements at Keith's Riverside Theatre, New York; Keith's Bushwick Theatre, Brooklyn, and at the New York Hippodrome on Sunday night, Dec. 30, before an audience of over 3,000 people, created a profound sensation. Read this telegram:

WESTERN UNION TELEGRAM

IT'S A SONG IN A MILLION.
BOUND TO BE ANOTHER "SUN-
SHINE OF YOUR SMILE."

Mr. James W. Casey,
Manager of Echo Music Publishing Co.,
145 West 45th Street, New York.

For three years I have been looking for a song strong enough to replace Tosti's "Good-Bye." I am happy to say I have found it in your wonderful ballad, "I Am Lost Without the Lovelight from Your Eyes." My congratulations to you on a sensational success. It will always be my standard number.

(Signed)

New York, Dec. 16, 1917.

DOROTHY JARDON.

THOUSANDS OF VOCALISTS
WILL BE SINGING THIS BAL-
LAD BEFORE THIRTY DAYS.
IT STANDS ALONE.

WILLIE HOWARD AND HOWARD EUGENE

are now using our great western success:

MY HAWAII YOU'RE CALLING ME

At the New York Winter Garden, Sunday night, Jan. 6, these two popular boys created a positive riot with this song. "My Hawaii" is the one Hawaiian ballad that has stood the test and is destined to live forever. Mr. J. Lester Haberkorn, of Neil O'Brien's Minstrels; May and Howard, The Golden West Trio and many other prominent acts are featuring "My Hawaii."

OUR OTHER SUCCESSES**AFTER THE WAR IS OVER**

By JAMES W. CASEY—already a hit everywhere

MY GOLDEN WEST I LOVE YOU BEST

By JAMES W. CASEY—the best Western ballad in years

COME ALONG MA HONEY

By HAROLD WEEKS—The great double melody song. Positively the greatest double-number now offered to the profession. Let's prove it.

Send for these songs and let's get acquainted. Our publications may be sung or played anywhere without fee or license.

145 WEST 45th ST.
NEW YORK**THE ECHO MUSIC PUBLISHING COMPANY**

JAMES W. CASEY, Mgr.

PEOPLE'S BANK BLDG.
SEATTLE, WASH.**EMMIE AND EFFIE ELLIOTT**

IN A SCENIC BREATH FROM SONGLAND

DIRECTION—BART McHUGH

IN VAUDEVILLE

COLOUR GEMS

At B. F. Keith's Riverside Theatre, This Week (Jan. 7)

A STUDY IN

Eastern Rep.
Morris and Feil

Color, Lights and Form

Western Rep.
Simons Agency

BILLY GLASON**"JUST SONGS
AND STORIES"**

By LEW BROWN

Thanks to Menlo Moore
for your kind offer to fea-
ture me with MISS UP-TO-
DATE. Sorry we couldn't
connect.

Western Rep.—BEEHLER & JACOBS

CHARLOTTE WORTH TENNEY

IN VAUDEVILLE

A vaudeville writer of regular vaudeville acts,
sketches and monologues. Write, wire, 'phone or
call. Allen Spencer Tenney, 1493 Broadway, N. Y.

ETHEL BARRYMORE FAINTS

Ethel Barrymore fainted after the second act of "The Lady of the Camillias," at the Empire Theatre last Wednesday night, and it was some time before she was able to continue. She was suffering from an attack of laryngitis, and her physician was attending her, on the stage, during the entire performance.

CHICAGO

SCENERY MUST BE FIREPROOF

Aaron J. Jones, president of the Jones, Linick and Schaefer enterprises, was the recipient of a letter, dated Christmas week and issued by J. C. McDonnell, chief of the Fire Prevention and Public Safety, which enforces the law against fires and is vitally important and is of interest to vaudeville acts coming into this city. It reads:

"We find that the majority of acts coming to the various theatres in this city do not have fireproof scenery. In future all scenery not fireproofed will be ordered out of the theatre immediately. We trust that you will advise all such acts as you may book for Chicago that the ordinances require all scenery and stage paraphernalia to be fireproofed. These ordinances will be strictly enforced from this date on. Hoping you will co-operate with this Bureau in this matter to avoid unnecessary annoyance, delays and expenses, I remain, J. C. McDonnell, Chief."

Only a few weeks ago, one of the American Wheel shows coming into the Gayety had an expense account of \$80 for having scenery fireproofed. It is to the managers' and performers' interest that this be closely adhered to in the future.

"LINCOLN" COMPANIES DO WELL

The two companies playing the sketch "Lincoln of the U. S. A." in vaudeville have completed their first half year of solid bookings, the Western company having opened on the Association time July 16, and losing only three days, and the Eastern company opening in New York Sept. 12, not having lost a day's work.

The first mentioned is composed of Edgar Murray, Georgie Edwards, Augustus Neville and Ward Casady, while the one playing the East has Lawrence Coghlan, James Hampton, Gus Arthur and John Sheldon in its cast.

"ALL GIRL REVUE" RESTS

The Pepple and Greenwald act, "All Girl Revue," after playing several weeks of solid bookings, came into the city last week after the Milwaukee engagement and, during the week's rest, rehearsed. Myra Gaylor replaced Cecil Jefferson in the cast during the Milwaukee engagement.

FAIR ASSOCIATIONS TO MEET HERE

The American Association of Fairs and Expositions will hold a big meeting in this city Feb. 20 and 21. A banquet and dance is now being arranged for the occasion by Mort Singer. It is being handled by Edward Marsh, manager of the Association's fair department.

TRIO GET ASSOCIATION ROUTE

The three actors, Weber, Beck and Frazer, have been given a route over the W. V. M. A. time that will keep them working steadily until April. The boys recently returned to Chicago after a long tour of the West.

CLYDE MARSH PROMOTED

Clyde Marsh, former manager of the "Woman Proposes" act, and now stationed in military service at Camp Grant, Rockford, has been promoted to a sergeant and is recommended for the third officers' training camp.

BERGER BOOKING TWO HOUSES

Willie Berger, secretary to Ed. Shayne before the latter's retirement, is now attending to the booking of the Windsor and Avenue theatres.

OBERAMMERGAU HAS QUAKE

GENEVA, Jan. 3.—The Zurich Observatory reports Oberammergau was the scene of the recently recorded earthquake. Oberammergau, which is in Upper Bavaria, is noted as the home of the "Passion Play," which is performed every ten years by the peasants, a custom which has obtained for nearly three centuries.

PRINCIPAL WOMEN LEAVE

The three principal women of the Strouse and Franklyn Girls from the Follies, playing the Englewood Theatre last week, handed Manager Gus Kahn their two weeks' notice the Saturday previous, taking effect at the conclusion of the show's engagement at the Empire the current week.

Those closing are Dale Wilson, prima donna; Madge Devoe, ingenue, and Bonnie Lloyd, soubrette. Harry Strouse came on from New York Sunday night.

PETRIE PUT UNDER BONDS

Henry W. Petrie, the composer of "Asleep in the Deep," who eloped last Summer from this city with seventeen-year-old Laura Hansen, was bound over to the Circuit Court of Du Page county last week in bonds of \$4,500 after pleading not guilty at a preliminary hearing before Justice Herrick.

After hearing the testimony, William Bowler, representing the department of justice, announced that he would ask for a warrant against Petrie, charging violation of the Mann act.

GIRLS LEAVE HOSPITAL

Teddy St. Clair and Victoria Guyer, members of the "Mutt and Jeff Divorced" Company (International), were discharged from the American Hospital last week in fit trim to start work in another fortnight.

Virginia Garcia, late of the "Six Little Wives," is a new patient at the institution, for a short period.

GIVE BANQUET FOR SHAYNE

Over one hundred guests attended the banquet given at the Hotel Sherman here Wednesday night of last week in honor of Eddie Shayne, who is retiring from active service as one of the leading booking men of the W. V. M. A. offices.

SAM JACOBS FOR DARLINGS

Charlie Taylor, owner of the "Darlings of Paris" show, finally got in touch with someone to replace Jimmie Farelle when Sammie Jacobs, with Charlie Barton's show last season, received word, here, to join the Taylor outfit at Columbus this week.

DIVORCED; MARRIES CHORISTER

Following the divorce proceedings brought against Roy Sebree, son of the former owner of the Saratoga Hotel, he and Violet Marsh, the co-respondent, were married at Crown Point.

"OH, JOHNNY" DOING BIG

Reports coming in from off the road state that Jack Reilly's show, "Oh, Johnny, Oh," is doing great business playing through Illinois on the one-nighters.

BOB COLE ARRIVES

Bob Cole, traveling sales manager for the A. J. Stasny Music Company, arrived in the city last week after a cross-country tour from New York to the Coast.

MURPHY WITH W. V. M. A.

Roy Murphy, whose office is located in the Majestic Building and who is at the head of the Fuller Australian tour, is now an agent of the Association time.

DIVING ACT GETS STARTED

Friday of last week brought about the opening of the Diving Beauties act belonging to Sam DuVries and Harry Van Hoven.

WHITE RAT WITNESSES DEVELOP POOR MEMORIES

(Continued from page 3.)

Q.—Don't you know of your own knowledge. A.—No. We had bookkeepers for that, business managers and secretaries that were paid. No, I do not. The books would show.

This answer was stricken out upon the motion of the referee upon the ground that it was not responsive, and McCree then answered simply that he did not know.

Q.—Did you ever know that a lease had been made for the ground upon which the clubhouse was afterwards built, and that the name of W. W. Waters was signed to it? A.—I don't remember.

Q.—Have you ever seen the trust mortgages placed upon this property? A.—No.

Mr. McCree was then questioned whether or not he had bought any of the bonds of the White Rats, and said that he had, but the question as to the identity of the person from whom he had bought them raised more objections from Mr. Myers.

Q.—Well, the White Rats' Union caused bonds to be issued that were secured by a mortgage upon the clubhouse, didn't they? A.—I don't know.

By the Referee:

Q.—When were you president of the union. A.—I couldn't answer that truthfully unless I consulted the books. All I know for sure is that I was president one year, 1912.

Q.—During the time that you were president no bonds were issued such as Mr. Sapinsky refers to? A.—You mean bonds on the clubhouse?

Mr. Myers—I ask the referee to make it a little specific. Mr. Sapinsky has referred to two bonds.

Referee Schuldenfrei—The witness stated he did not know whether certain bonds were issued for a certain purpose, and it appears that he was president or vice-president of the union at the time.

Mr. Sapinsky—He signed the mortgage.

Referee Schuldenfrei—I am trying to determine whether or not he was such an officer, and if he was he should know whether such bonds were issued. He says he does not know.

Mr. McCree—I mean I cannot exactly remember; these things were all kept in the books.

Referee Schuldenfrei—Were you president at the time this corporation issued the bonds. A.—I believe I was.

By Mr. Sapinsky:

Q.—Weren't you president of the White Rats' Realty Company that issued these bonds. A.—No.

Mr. McCree was then shown the minutes of a meeting of the White Rats' Realty Company held Sept. 19, 1911, and was asked if he was not elected president at that meeting. He said he must have been if it was in the minutes.

Q.—Didn't you take an active part in the work of the realty company? A.—No.

Q.—Who handled your part of the work for you?

Mr. McCree was not permitted to answer that question as Referee Schuldenfrei again took him in hand.

By the Referee:

Q.—Well, were you president of the union and the realty company at the same time? A.—I believe I was.

Q.—For how long a period? A.—I was president of the union four years.

Q.—What years were they? A.—I am not exactly sure as to just what ones they were.

Q.—Were they continuous? A.—Yes. I was re-elected for two more years after serving two.

Q.—During what part of those years were you president of the realty corporation? A.—I couldn't tell you that.

Q.—How long were you president of the realty corporation? A.—I really don't know.

Q.—Was the bond issue made while you were president of both corporations? A.—That is something I cannot answer. Our attorneys practically handled the realty company.

By Mr. Sapinsky:

Q.—During the time that you were president of the realty company did its attorney, the Board of Directors or anybody else ever tell you that any of the funds of the union were to be invested in the property of the realty company? A.—I think the realty company was formed to erect the building.

Q.—Were you told by anybody that the union was to furnish the funds with which to erect the building? A.—I don't remember hearing anything like that.

Q.—Do you know as a fact that any of the funds were used to build the clubhouse or maintain it after it was erected? A.—Not any further than the books show.

By the Referee:

Q.—Explain how far you know the fact. A.—I believe that the union did loan some money to the realty company. The transaction, however it was, was passed on by our attorneys, and was brought about by them. Everything in the erection of this building was handled by them.

Q.—You made the statement that you know only as far as the books will show. Tell me, though, what you know regardless of what the books might show. A.—I believe that some money was loaned by the union to the realty company, some money to build the clubhouse.

Q.—Was the loan made at different times, or all at once? A.—I don't know.

Q.—How much did the loan amount to? A.—I don't know.

Q.—Were you president of the union at the time it was made? A.—I believe I was.

Q.—Were you president of the realty company at the time it received the loan from the union? A.—My recollection of the realty company is very vague, as we met so seldom, and, as I said, it was practically handled by our attorneys.

Q.—Was the loan sufficient to build and run the clubhouse? A.—I don't think so.

By Mr. Sapinsky:

Q.—Did you ever say to any of the union's members that none of its funds were being used to build the clubhouse? A.—Not that I remember.

Q.—Was it ever brought to your knowledge that any other officer had stated so to members. A.—No, I cannot remember that.

Q.—Did you read *The Player* about the time the clubhouse was being talked about? A.—I may have.

Mr. Sapinsky then produced a page from *The Player* and had it introduced as evidence.

Q.—*The Player* was the paper that was put out by the union, wasn't it? A.—I think it was published by a corporation.

Q.—Did the union own any of the stock of the publishing company? A.—I really don't know that.

Q.—Who were the officers of the publishing company? A.—That I don't know.

Q.—In the page I have just put into the record, it appears that Secretary Waters had stated to the members of the union that no funds of the union were being used in the erection of this clubhouse, but that it was being put up through outside money and the funds of members. Did you read that? A.—I don't remember whether I did or not.

By the Referee:

Q.—Did you ever know that such a statement was made? A.—No, I did not.

Q.—When did you first find it out? A.—The question confuses me. You ask if I knew it for a fact that a statement had gone out that money of the union was not to be used in building the clubhouse.

Q.—You said that you did not recall ever having read the statement in that page from *The Player*. A.—I don't remember whether or not I read it.

Q.—Did you ever become acquainted with the fact afterward? A.—I stated before that I understood the union had loaned some money to the realty company.

Q.—What was the source of that information? A.—If I am not mistaken it was at a meeting in the offices of our attorneys, O'Brien and Malevinsky.

Under further questioning, the witness admitted that the part of the statement

(Continued on page 35.)

JOSEPH HART PRESENTS

HOBART BOSWORTH

IN

"THE SEA WOLF"

BY JACK LONDON

WITH AN EXCELLENT SUPPORTING
CAST INCLUDING

ETHEL GREY TERRY
CHAS. GOTTHOLD
JOHN HEWITT AND
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WOLF" WAS MADE AND PRODUCED
BY HOBART BOSWORTH

At B. F. Keith's Palace Theatre
THIS WEEK JAN. 7

The Surprise

of the

Season

at

B. F. KEITH'S

Colonial Theatre

THIS WEEK (JAN. 7)

FRANK

ORTH

AND

ANNE

CODY

in

"Let's Take a Walk"

Dir. H. BART McHUGH

IRVING BERLIN gave a party at Healy's New Year's Eve.

Ed Racey joined **Violinski** in Philadelphia last Thursday.

Eddie Astor, the dancing juggler, is in a hospital in France.

Benny Whitney has gone on the road with a vaudeville act.

Leon Spachner will be treasurer of the new Vanderbilt Theatre.

Violet Barney has signed with **Eddie Elser** for his new sketch.

Malcolm Douglass is doing the advance work for "The Riviera Girl."

Lew Williams was married to **Ada Mitchell** in New York, Dec. 8.

The **Hawthornes** cancelled the Rialto Theatre in Chicago last week.

William Martini, of the original Martini gymnast troupe, died in London.

Leo Fitzgerald has been ordered to report at the Brooklyn Navy Yard.

Mollie King will open in New York Jan. 14, appearing at the Riverside.

Billy Gaston and **Tom Dingle** are back in the business with a double act.

Carter De Haven has a new vaudeville offering entitled "The Entertainer."

Grundstaff and **Davis** played the Strand Theatre, Racine, Wis., last Saturday.

Ralph Herz is to go into the "Over the Top" show, replacing **T. R. Barnes**.

William Morris may be tendered a dinner by the Friars some time in April.

D. K. Harvey is preparing to put out a vaudeville sketch based on the war.

Frank O'Brien, booking man, has been commissioned as an ensign in the navy.

Edwin Dalby has engaged **Dick Carlyle** for his sketch, "Optimist and Pessimist."

Mercedes will continue over the Orpheum Circuit, opening in Salt Lake City, Jan. 30.

Charles Harris, treasurer of the Longacre, is a chief petty officer in the navy.

Lew Fields and wife celebrated their silver wedding anniversary on New Year's Day.

Tunis F. Dean has been appointed personal press representative to **Mary Pickford**.

The **Wm. Wells Trio** played the Strand Theatre, Racine, Wis., with their comedy sketch.

Madelon Cauffman sailed from Havana, Cuba, on Jan. 2 for Central and South America.

Richard Anderson has signed **Arlene Bennett** for his sketch "It Happened in Rome."

Jack Gardner is to return to vaudeville in a new act to be constructed by **Jean Havez**.

Fred Wilnot, a former actor and latterly a manager and agent, died in London, Dec. 23.

Saul Abrams is the new manager of the Longacre Theatre. He left the Century last week.

Jake Lubin, of the Loew offices, has gone on a vacation to Lakewood until next Monday.

Albert Marks of the "Military Maids" has been assigned to the Base Hospital at Camp Upton.

ABOUT YOU! AND YOU!! AND YOU!!!

Elfie Fay, who has just returned from England, has teamed with **Eleanor Kent** for a two act.

Sidney Rosenfeld is a director of the Criterion Production Company, incorporated last week.

Henrietta Keim has been promoted by **John Cort** from the chorus of "Flo-Flo" to a speaking part.

Wyrley Birch, manager of the International Variety and Theatrical Association, is in New Orleans.

Clifton Alderson, who came to New York to appear in "General Post," sailed for London last week.

Joe Cohen and **Helene Henneques** both of the Broken Mirror act, were married in Erie, Pa., last week.

Percy Winter, son of the late William Winter, is writing a two-volume biography of **David Belasco**.

Vera Segal, sister of **Vivienne**, who recently appeared in the Century show, is to go into musical comedy.

Horace Park is manager of the Liberty Theatre, a new picture house in Akron, O., which opened last week.

Frank Ballard, owner of the Hagenbeck Wallace show, is in New York with his family on a pleasure trip.

Max Marcin has re-written the English play "Seven Days' Leave," changing Lieutenant **Fielding** to an American.

Frankie Bailey is acting as a war substitute at the Pennsylvania Terminal branch of the New York post office.

George J. Rice, of **Rice and Carr**, was exempted from military duty after being stationed at Camp Short Creek, Ala.

Arthur S. Lyons will look after the **Mark Levy** agency while **Levy** is doing his bit in the Quartermaster's Corps.

Margot Kelly is the star of a pantomime music-drama staged by **Willard Mack** and under the direction of **Arthur Klein**.

Wm. Moore Patch has returned from Chicago where he witnessed the successful opening of "The Man Who Stayed at Home."

Countess Verona had her act attached by the **W. V. M. A.** for violating her contract in Chicago. She settled the claim in full.

The **Victoria Four** had to cancel their route at Denver last week owing to one of the members having contracted pneumonia.

Mr. and Mrs. Castro are the proud possessors of a baby boy born at the American Theatrical Hospital in Chicago last week.

George Dignan, of **Dignan and Clifton**, was married to **May Clancy**, of "Six Peaches and a Pear," in Pontiac, Mich., last week.

Bill Casey is to start booking the Grand Opera House on Monday, putting in six acts. **Bernard Simon** formerly booked the house.

O. M. Williamson presented **Ralph Kitering's** new sketch "After Many Years" last Sunday at the Strand Theatre, Racine, Wis.

Norworth and **Shannon** have incorporated for the purpose of owning and leasing theatres and producing all kinds of stage works.

Charles McDonald, assisted by **Mr. and Mrs. Harry North** and **Cash Tomlinson**, opened last Monday in a new act at the Lyric, Hoboken, N. J.

W. R. Mark is in town, engaging a cast for a musical road show which he will take through the South. He is stopping at the Hotel Markwell.

Mercedes Lake, wife of **Charles Husted**, mourns the loss of an infant daughter who was born on Dec. 23 at Shelby, Mich., and died the same day.

Billie Burke's contract with **Arthur Hopkins**, for "The Rescuing Angel" called for a salary of \$1,500 a week and 37½ per cent. of the profits.

Raymond and **Caverly** left the Pantages Circuit at their opening week in Minneapolis, saying that a colored team had been billed above them.

John F. Braun has been appointed chief musical director for the Pennsylvania Committee of Public Safety. He is a singer of note in Philadelphia.

Pete Mardo has quit the circus business and with his wife, **Florence Harris**, has gone to Louisville, Ky., where he will go into the bicycle business.

Jack Potsdam has in preparation a new act featuring **Hall and O'Brien**. **Marion Seamon** is the author. It will open in New York in about three weeks.

Charles Bird, general manager for **Comstock and Gest**, has recovered from the attack of pneumonia that confined him to his bed and is at his office again.

Max Gruber, of **Gruber's Animals**, was arrested in Winnipeg last week as an alien enemy. He was later released when it was proven that he was a citizen.

Mr. and Mrs. Harry Corson Clark are playing the Orpheum time in the west, following their world tour, instead of coming to New York to start, as expected.

Wm. Raymond Sill is doing the publicity work for "General Post" at the Gaiety and for "Seven Days' Leave," which opens at the Park next Monday.

Dixie Gerard, late of the New York Hippodrome, has been engaged by **Albert De Courville** for the London Hippodrome revue opening the last of this month.

The **Sykes Sisters**, **Dana**, **Ethel** and **Gladys**, who have appeared together in several musical shows, are with the **Shuberts'** production of "Babes at the Beach."

Manager Donzinger, of the Grand Theatre, Olean, N. Y., entertained the performers on the bill and the house employes with a banquet on Christmas Eve.

Dixie Gerard, who appeared last season at the Hippodrome, has just been engaged by **De Courville** as prima donna of the London Hippodrome. She sails on Jan. 10.

John J. Drolshagen, of Detroit, has written three sketches which are now in course of production. They are for **L. Gendron**, **Mr. and Mrs. McIntosh** and the **Davis Sisters**.

Helen Murphy, the female agent from Chicago, arrived in New York last week to take a glimpse at local vaudeville houses. She expects to remain for three weeks.

Florence Belmont, of the Flying Belmonts, while doing her act at the State Street Theatre in Trenton, Dec. 27, severely sprained her ankle and is under treatment.

Mathew and **Bailor Matina**, two mid-gets in a carnival company in El Paso, were kidnapped by a Hungarian who was later arrested and brought up on charges of white slavery.

Vinton Freedley, a member of the company playing the Little Theatre here, took over the direction of the house last week and opened his season Monday with "The Devil's Disciple."

Elinor Haber, assisted by **Jack Brice**, **Nellie Henry** and **Jack Henry**, opened last Thursday in Astoria in her skit "The Woman of a Thousand Secrets." The act plays the Moss and Bill time.

Ned Wayburn is to sail for London this week, in company with **Mrs. Wayburn** and **Dave Stamper**. **Wayburn** will stage the new **Albert de Courville** revue, while **Stamper** will write the songs.

Ritchie Ling played the role of **Ali Baba**, formerly played by **Henry E. Dixey**, in "Chu Chin Chou" at the Manhattan Opera House last Friday night. **Julian Winters** played **Mr. Ling's** role of **Otbah**.

H. R. Morton is in town organizing a cast for "The Kentucky Belles," which he intends to take over Southern time. It will be a musical tab. He has the principals, but finds difficulty in getting chorus girls.

Fred E. Johnson and wife entertained the employees of the Court Theatre, Wheeling, W. Va., newspapermen and a few friends at a midnight watch party on the stage of that playhouse on New Year's Eve.

Margaret Irving, now playing in "Jack o'Lantern," is said to be preparing to enter vaudeville at the expiration of her engagement. She will appear in a girl act, supported by a cast of ten. **Harry Falk** is the backer.

Hugh Reticker, acting manager of "Leave It to Jane," played the role of the Senator from Squantumville in that play at the Wednesday matinee on five minutes' notice, replacing **Allan Kelly**, who was taken suddenly ill.

Rock and White will play only two houses in New York during six weeks. They open at the Royal, Jan. 21, and after appearing there for two weeks, move to the Alhambra for two weeks and then jump back to the Royal again, Feb. 18.

Fred Houlihan, of **John and Bertha Gleason** and **Houlihan**, spent New Year's Eve at the home of his parents in Rochester, N. Y. The old folks celebrated their golden wedding anniversary on that date and **Fred's** brother, **Vincent**, his silver jubilee.

Charles Purcell, tenor of "Maytime" at the Shubert Theatre, and wife moved last week from his house in Flatbush to a New York hotel for the rest of the Winter. Incidentally the sign "For Sale" is on the front porch of the **Purcell Flatbush** home.

Amelia Bingham impersonated **History** at the American history pageant given last Thursday and Friday nights on the roof of the Waldorf-Astoria. The proceeds will go to a fund raised for the purpose of supplying the soldiers at the front with tobacco.

John Murray Anderson last week presented a new version of "Venus on Broadway" at the Palais Royal with the following people in the leading roles: **Leola Lucey**, **Emilie Lea**, **Ada Forman**, **Anita Elson**, **Eileen Lawrie**, **Wilmoth Merkyll**, **Cynthia Perot** and **Cedric Hamilton**.

**Pace
Makers**

BROADWAY

AU REVOIR, BUT NOT GOOD-BYE. (SOLDIER BOY)

WORDS BY
LEW BROWN

MUSIC BY
ALBERT VON TILZER



EEH-ALTON

BROADWAY MUSIC CORPORATION
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A worthy successor to "I May Be Gone For A Long, Long Time," by the same writers. What greater praise can we give this wonderful march ballad?

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JUST A LITTLE (I'LL CALL IT HOWE)

WORDS BY
AL HARRIMAN



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WILL VON TILZER, PRESIDENT
145 WEST 43rd ST. NEW YORK

A perfect song; nothing to compare with the public ballad several years ago, "When You're A Little Way From Home."

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BROADWAY'S

**Pace
Makers**

THE COTTAGE

(A SWEET HOME)

MUSIC BY
JACK EGAN

MY MIND'S MADE UP TO MARRY CAROLINA

by LEW BROWN
& RUBEN COWAN



5

EE-WHEDON

BROADWAY MUSIC CORPORATION
WILL VON TILZER, PRESIDENT
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with published that record-breaking rhythm
A "Way From Home." Wait till you hear it!

A happy-go-lucky rag song that is going to set the country
on fire in the next sixty days. You can't afford to overlook it.

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YOU GASP AND WONDER WITH ASTONISHMENT AT

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FRANCES KENNEDY

The Cheeriest Comedienne

In exclusive songs by WILLIAM B. FRIEDLANDER and HERBERT MOORE

Week Dec. 31, Bushwick, Brooklyn
Week Jan. 14, Orpheum, Brooklyn

Week Jan. 7, Colonial, New York
Week Jan. 21, Palace, New York

Booked solid until week of May 20, 1918—UNITED TIME

HARRY WEBER, Eastern Representative

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FAIRFAX & STAFFORD

*High Class and Comedy Singing, Dancing, Talking and
Pianologue. Music from Grand Opera to Ragtime*

Direction, LEE P. MUCKENFUSS

IN VAUDEVILLE

GRACE ST. CLAIR & CO.

IN "MIXED BLONDES"

IN VAUDEVILLE

JIM MURRY & WARD LILLIAN

In Their Own Original, New Version of an Enchanted Cottage.

In Vaudeville.

COMMODORE TOM

MUSICAL COMEDY PONY

Direction, HARRY SHEA

NACE MURRAY & LOVE LETTIE

An Offering of Nonsense

Direction, IRVING COOPER

U. B. O.

NEW YORK CITY.

Palace—Julian Eltinge—Lew Dockstader—Bessie Clayton—Frances Kennedy—Hobart Bosworth & Co. (Four to come.)
Riverside—LeRoy, Talma & Bosco—Beatrice Herford—The Duttons—Sig. Weston—Mollie King—Eddy Duo.
Colonial—Renee Florigny—Welch's Minstrels—Nat Nazarro & Co.—Eva Tanguay—Morton & Clare.
Royal—Alice Hanson—Rockwell & Wood—Great Lester.
Alhambra—Wilfred Clark & Co.—Edward's Song Revue.

BROOKLYN.

Bushwick—Felix & Dawson Girls—Cameron Sisters—Reed & Wright Girls—Three Escardos—Bob Matthews & Co.
Orpheum—"The Cure"—Wason Sisters—Donahue & Stewart—Potter & Hartwell—Ford & Haughton—Dong Fong Gue & Haw—Mme. Bernhardt—Cummings & Mitchell—Valeska Suratt & Co.—Jos. E. Bernard & Co.

BUFFALO, N. Y.

Keith's—Walter C. Kelly—Earl Cavanaugh & Co.—Dickinson & Deagon—Edward's Band Box Revue—Bissett & Betsy—Casting Campbells.

BALTIMORE, MD.

Maryland—Alfred Bergen—Lambert & Ball—Aesthetic Dancers—Hallen & Fuller.

BOSTON, MASS.

Keith's—Mazie King & Co.—Parish & Peru—Duffy & Ingalls—Dorothy Brenner—Dorothy Regal & Co.—John & Winnie Henning—Alfred Loyal's Dogs—J. & C. Williams—Robt. E. Keane.

CINCINNATI, OHIO.

Keith's—Lyndell & Higgins—Jim & Marion Harkins—Fritz & L. Bruch—Ford Sisters & Co.

CLEVELAND, OHIO.

Keith's—Helen Trux & Josephine—Billy McDermott—Alexander O'Neil & Sexton—Fantino Troupe—Brice & Barr Twins—Marzella's Birds.

COLUMBUS, OHIO.

Keith's—Sallie Fisher & Co.—Jimmy Lucas & Co.—Marie Fitzgibbon—Pietro—Four Bards—Joe Dealy & Sisters.

DAYTON, OHIO.

Keith's—Merlan's Dogs—Mr. & Mrs. Gordon Wilde—Venita Gould—Hallen & Hunter—Gene Green—"Peacock Alley."

DETROIT, MICH.

Keith's—Mullen & Coogan—Bert Levy—Mignon—Gordon & Rica—Adelaide & Hughes—Mack & Walker—Rome & Cox—Deiro.

ERIE, PA.

Keith's—Garcinetti Bros.—Adair & Adelphi—American Comedy Four—McKay & Ardine.

GRAND RAPIDS, MICH.

Empress—"Dancing Girl of Delhi"—Holmes & Buchanan—Santos & Hayes—Lydia Barry & Co.—McConnell & Simpson.

HAMILTON, CAN.

Keith's—Ferry—Skelly & Sauvain—Meehan's Dogs—Chalfonte Sisters—Alexander & Fields—Mrs. Ritter App.

INDIANAPOLIS, IND.

Keith's—Kenny & Hollis—Great Leon—"Dream Fantasies"—Browning & Denny—Mirano Bros.—Kerslake's Pigs—Clark & Lavier.

LOUISVILLE, KY.

Keith's—Mr. & Mrs. Jimmie Barry—Herman & Shirley—Mr. & Mrs. Connolly—Albertine Raasch—Fox & Ward—Brendel & Bert—Emmy's Pets.

MONTREAL, CAN.

Keith's—Six American Dancers—Leavitt & Lockwood—Brenck's Models—Gallagher & Lemaire—Sam Mann & Co.

PITTSBURGH, PA.

Keith's—"Sports in the Alps"—DeLeon & Davis—Rita Maria Orchestra—Medlin, Watts & Townes—Lucille Cavanagh & Co.—McMahon & Chappelle.

PHILADELPHIA, PA.

Keith's—Beaumont & Arnold—Bostock's Riding School—Theo. Kosloff & Co.—Four Kings—Conroy & LeMaire—Elsie Janis—Josie Heather Co.—Hilder & Packer—Raymond, Bond & Co.

PROVIDENCE, R. I.

Keith's—Camilla's Birds—Adeline Francis—Morris & Campbell—Florence Tempest—Prosper & Maret—Flannigan & Edwards—Athos & Reed—Wm. Gaxton & Co.

ROCHESTER, N. Y.

Keith's—Three Chums—Nolan & Nolan—Belle Baker—Joe Jackson—L. Kohlmar & Co.—Franklyn Ardelle—Bensee & Baird—Three Jahnts.

TORONTO, CAN.

Keith's—Hamilton & Barnes—Fink's Mules—Lewis & Leopold—Walter Weems—V. Besson & Co.—Seymour Brown & Co.

TOLEDO, OHIO.

Keith's—Chas. Grapewin & Co.—Jack Alfred & Co.—Gould & Lewis—Lazar & Dale—Jack Wilson & Co.—Katherine Powell—Prevost & Brown.

WASHINGTON, D. C.

Keith's—Lew Dockstader—Wm. J. Reilly—Eleanor Cochran—Carlisle & Roma—Lady Duff Gordon—Margaret Edwards—Arthur Sullivan & Co.—Gallerini Sisters—J. & B. Thornton.

YOUNGSTOWN, OHIO.

Keith's—Eddie Leonard Co.—Mabel Russell Co.—Arnold & Florenz—Whiting & Burt—The McIntyres.

ORPHEUM CIRCUIT

CHICAGO.

Palace—Cecil Cunningham—Billiard Contest—Nina Payne Co.—Ellmore & Williams—Milo—McCarty & Payne—Burns & Kissen—Three Bennett Sisters.

Majestic—White & Haig—Aveling & Lloyd—Santly & Norton—Jean Adair & Co.—Clark & Verdi—Maleta Bonconi—Sanbone & Delilah.

CALGARY, CAN.

Orpheum—Hyams & McIntyre—Bernard & Janis—Harry Beresford & Co.—Stuart & Barnes—Valnova's Gypsies—Ruth Royce—Apdall's Animals.

VAUDEVILLE BILLS

For Next Week

DES MOINES, IA.

Orpheum—Nellie Nichols—Kalmar & Brown—Allen & Francis—Loney Haskell—Louis Hart—Josefsson Troupe—"Broadway Revue."

DULUTH, MINN.

Orpheum—Gertrude Hoffman—Edward Esmond & Co.—Leo Beers—Kelly & Galvin—Eldia Morris.

DENVER, COLO.

Orpheum—Nan Halperin—Burt & Johnston Co.—Rath Bros.—Golet, Harris & Morey—Ben Linn—Ioelen Sisters—Emily Ann Wellman & Co.

KANSAS CITY, MO.

Orpheum—Blossom Seelye & Co.—Cooper & Ricardo—"In the Dark"—Harold Dukane & Co.—Vardon & Perry—Five Skating Bears—S. & N. Kouns.

LINCOLN, NEB.

Orpheum—Sophie Tucker & Co.—Frank Westphal—Raymond Wilbert—Mr. & Mrs. Melburne—Bert Hughes & Co.—Bert Baker & Co.—Ben Linn.

LOS ANGELES, CAL.

Orpheum—Montgomery & Perry—Levoles—Scotch Lads & Lassies—Edwin George—Tennessee Ten—Williams & Wolfus—Harriet Rempel & Co.—Willie Weston.

MINNEAPOLIS, MINN.

Orpheum—Elizabeth Murray—Basil & Allen—McDonald & Rolland—Franklin & Co.—Phina & Co.—Haulon & Hanlon—Sarah Padden & Co.

MILWAUKEE, WIS.

Orpheum—"In the Zone"—Al Herman—Imhoff, Conn & Corinne—Moore & Whitehead—Arthur Havel & Co.—Libonati—Roland Travers & Co.—Gwen Lewis.

MEMPHIS, TENN.

Orpheum—March's Jungle Players—Misses Campbell—Mrs. Gene Hughes & Co.—Seven Honey Boys—Robins—"Imperial"—Juggling Nelson.

NEW ORLEANS, LA.

Orpheum—John H. Hymer & Co.—Rita Mario Sextette—Rita Caland—Juggling Nelson—Wm. Ebs—Merle's Cockatoos.

OAKLAND, CAL.

Orpheum—McIntyre & Heath—Harry Green Co.—The Gaudsmiths—Bert Swor—Rae E. Ball—Alexander Kids—Three Stewart Sisters.

OMAHA, NEB.

Orpheum—Trixie Friganza & Co.—Will Oakland & Co.—Tower & Darrell—Lloyd & Britt—Lucille & Cockle—Cycling Brunettes—Arthur Deagon.

PORTLAND, ORE.

Orpheum—Alan Brooks & Co.—Elsa Ruegger & Co.—Clara Howard—Mack & Earl—King & Harvey—Alaska Duo—Toots Paka & Co.

SAN FRANCISCO, CAL.

Orpheum—Joseph Howard's Revue—Connell & Craven—Frank Crumit—Kanzawa Japs—Rice & Werner—Holt & Rosedale—Anna Chandler—Avon Comedy—Sylvester & Vance.

SEATTLE, WASH.

Orpheum—Four Mark Bros.—Comfort & King—Bessie Rempel & Co.—Doc O'Neil—"Five of Clubs"—Bogarr & Co.—Moore & Haeger.

SALT LAKE CITY, UTAH.

Orpheum—Four Husbands—Harry Van Fossen—Robbie Gondone—Winona Winter—Jas. M. Cullen—Herbert's Dogs—Claude & Fannie Usher.

ST. PAUL, MINN.

Orpheum—"Vanity Fair"—Cooper & Robinson—Val & Ernie Stanton—Harry & Etta Conley—Regal & Bender—Harry Holman & Co.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—"For Pitty's Sake"—Herbert Clifton & Co.—Travers & Douglas—Tyler & St. Clair—J. & B. Morgan—Bee Ho Gray & Co.

ST. LOUIS, MO.

Orpheum—Eddie Foy & Family—Four Haley Sisters—"The Night Boat"—Lyons & Yosco—Fitzgerald & Sena—Milo, Leitze—Ford & Ferris—Ferns, Bigelow & Meehan.

VANCOUVER, CAN.

Orpheum—Carus & Comer—Bernie & Baker—Boothby & Everdeen—Altruism—Selma Braatz—Claude Roode & Co.—Stan Stanley & Co.

WINNIPEG, CAN.

Orpheum—Cressy & Dayne—Morton & Glass—Scarpoff & Varvara—Kerr & Weston—Alfred La Tell & Co.—Ziegler Sisters & Kentucky—Al Shayne.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Tokal Japs—Hudson, Smith & Hudson—Lipton's Monkeys—Donovan & Murray—"Down Home Ten"—Nick Verga—"Money or Your Life"—Harry Delf—Three Dietrix Bros. (Last Half)—McGee & Anita—Bell & Carson—Simmons & Simmons—Beatrice Morelle Six—Johnny Dove—John G. Sparks & Co.—Bell Boy Trio.

Boulevard (First Half)—Adams & Mangle—Hobson & Beatty—Shannon & Annis—Frank Terry—Gleasons & O'Houllihan. (Last Half)—Murphy & Barry—Daisy Leon—Lillian Kingsbury & Co.—Lee, Walton & Henry—Robinson's Baboons.

Avenue B (First Half)—Stone & Manning—"Expansion"—Ellmore & Carleton. (Last Half)—Bennington & Scott—Dorothy Burton & Co.—Chas. Leonard Fletcher—Temple Four.

Lincoln Square (First Half)—McGee & Anita—Jeanne—Ward & Cullen—John Byron Totten & Co.—Browning & Dawson—Ronellas. (Last Half)—Tokio Japs—Mary Louise—"Apple Blossom Time"—"Money or Your Life"—Will & Mary Rogers—"Down Home Ten."

Delancy Street (First Half)—Miller & Capman—Reista—Conroy & O'Donnell—"Excess Baggage"—Jarrow—Zeno, Jordan & Zeno. (Last

Half)—Mahoney & Auburn—Philbrick & DeVoe—Lipton's Monkeys—Donovan & Murray—"What Really Happened"—Frank Terry—Hubert Dyer & Co.

Greeley Square (First Half)—Daisy Leon—Simmons & Simmons—Beatrice Morelle Six—Willie Solar—Robinson's Baboons. (Last Half)—Evelyn Cunningham—Ferguson & Sunderland—John Byron Totten & Co.—Gorman Bros.—Brosius & Brown.

National (First Half)—Bell & Carson—Nelson Sisters—"What Really Happened"—Will & Mary Rogers—"Holiday in Dixieland." (Last Half)—The Concertos—Robinson & Dewey—"The Mollycoddle"—Frank Mullane—Phunphunds.

Orpheum (First Half)—Rambler Sisters—Gilson & DeMont—Gorman Bros.—Lillian Kingsbury & Co.—Frank Mullane—Hubert Dyer & Co. (Last Half)—Lowe & Sperling Sisters—"Excess Baggage"—Jeanne—"Holiday in Dixieland"—Thomas Potter Dunne—Peggy Bremen & Bro.

Victoria (First Half)—The Concertos—Overholt & Young—"Apple Blossom Time"—Regal & Mack—Bell Boy Trio—Jerome & Carson. (Last Half)—Hudson, Smith & Hudson—Ward & Cullen—"Women"—"New Turnkey"—Gleason & O'Houllihan.

BROOKLYN.

Bijou (First Half)—Brosius & Brown—Irene Trevette—Anger & King Sisters—Charles & Sadie McDonald—Ben Harney & Co.—Phunphunds. (Last Half)—Mary Donahue—Conroy & O'Donnell—DePace Opera Co.—Harry Delf—Jerome & Carson.

DeKalb (First Half)—Murphy & Berry—Lee, Walton & Henry—"The Mollycoddle"—Thos. Potter Dunne—Peggy Bremen & Bro. (Last Half)—Miller & Capman—Nelson Sisters—Amoros & Jeanette—Anger & King Sisters—Jarrow—The Ronellas.

Fulton (First Half)—Mahoney & Auburn—Mary Donahue—"Women"—"The New Turnkey"—De Pace Opera Co. (Last Half)—Hobson & Beatty—Regal & Mack—Willie Solar—Knapp & Cornella.

Palace (First Half)—El Cota—Dorothy Burton & Co.—Bell Thayer Bro. (Last Half)—Nat Burns—"Lincoln of U. S. A."—"Peach of the Beach."

BOSTON, MASS.

Orpheum (First Half)—Bob Tip & Co.—Murray & Love—Grace DeWinters—Florence Henry & Co.—Bobbe & Nelson—"Melody Land." (Last Half)—The Arleys—Hunter & Godfrey—Francis & Kennedy—Clark & Wood—"Notorious Delphine"—Bernard & Meyers—Gliding O'Mearas.

St. James (First Half)—Wolford's Dogs—Maude Tiffany—Jessie Haywood & Co.—Lew Cooper & Co.—Johnson, Howard & Lizette. (Last Half)—Asaki Duo—Mabel Harper & Co.—Wm. Pinkham & Co.—Cardo & Noll—"Old Soldier Fiddlers."

BALTIMORE, MD.

Hippodrome—The Yaltos—Lony Nase—Blitta & Childow—"The Job"—Demarest & Doll—"Sherman Was Right."

FALL RIVER, MASS.

Bijou (First Half)—The Arleys—Clark & Wood—"Notorious Delphine"—Bernard & Meyers—Francis & Kennedy. (Last Half)—Bob Tip & Co.—Grace DeWinters—Florence Henry & Co.—Bobbe & Nelson—"Melody Land."

HAMILTON, CAN.

King Street—Florenz Duo—Savannah & Georgia—Clifton & Kramer—Willie Holt Wakefield—Fenton & Green—Six Royal Hussars.

HOBOKEN, N. J.

Lyric (First Half)—Flying Keelers—Octavia—Leonard & Dempsey—Temple Four—"Peach of the Beach." (Last Half)—Mikartman—Florence Randall & Co.—Adams & Mangle.

MONTREAL, CAN.

Loew's—Alberto—Minetta Duo—Taylor & Howard—Gordon Eldred & Co.—Smith & Troy—Krenka Bros.

NEWARK, N. J.

Majestic (First Half)—King Saul—Pholbruck & DePace—Evelyn Cunningham—"Lincoln of U. S. A."—Ferguson & Sunderland—Knapp & Cornella. (Last Half)—Rambler Sisters—Gilson & DeMont—Gertrude Cogert—Shannon & Annis—Browning & Dawson—Zeno, Jordan & Zeno.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Bennington & Scott—Chas. Leonard Fletcher. (Last Half)—"Expansion"—Ellmore & Carleton—Bell, Thayer Bros.

PROVIDENCE, R. I.

Emery (First Half)—Asaki Duo—Hunter & Godfrey—Mabel Harper & Co.—Wm. Pinkham & Co.—Cardo & Noll—"Old Soldier Fiddlers." (Last Half)—Wolford's Dogs—Murray & Love—Maude Tiffany—Lew Cooper & Co.—Johnson, Howard & Lizette.

SPRINGFIELD, MASS.

Broadway (First Half)—John Cutty—Robinson & Dewey—Tyler & Crollis—John G. Sparks & Co.—Gliding O'Mearas. (Last Half)—King Saul—Jessie Haywood & Co.—Harry Frey.

TORONTO, CAN.

Yonge Street—Wm. Morris—Hunter & Godfrey—Francis Kennedy—Clark & Wood—"Notorious Delphine"—Bernard & Meyers—Gliding O'Mearas.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

CALGARY, CAN.

Pantages—"Girl at Cigar Stand"—Francis & Nord—Homer & Dubard—Winson's Seals—Canfield & Cohen.

DENVER, COLO.

Pantages—Buehla Pearl—Equestrian Lions—Wilson Bros.—"Fire-side Reverie"—Parsons & Irwin—Lord & Fuller.

EDMONTON, CAN.

Pantages—Harvey Trio—Lee Hop Co.—Fat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayres.

GREAT FALLS, MONT.

Pantages—Mile, Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazzar—Countess Verona—Steiner Trio.

KANSAS CITY, MO.

Pantages—Von Cello—Nora Schiller—Willard—Jack Mack & Co.—Julia Curtis—Four Holloways—Cook & Lorenz.

LOS ANGELES, CAL.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mile, Therese & Co.

MINNEAPOLIS, MINN.

Pantages—Zara Carmen Trio—June Mills & Co.—Kinkaid Kitties—Five Metzettis—Mack & Velmarr.

OGDEN, UTAH.

Pantages (Three Days)—Johnson—Dean Revue—Ryan & Riggs—Rigoletto Bros.—Ash & Shaw—"Six Sereaders"—Larson & Wilson.

OAKLAND, CAL.

Pantages—Arlova's Dancers—Joe. Roberts—Joe. K. Watson—Four Readings—Herbert Brooks—Mumford & Thompson.

PORTLAND, ORE.

Pantages—Primrose Minstrels—Martelle's Marionettes—Alice Hamilton—"Well, Well, Well"—Jan Rubin—Barton & Hill.

SAN FRANCISCO, CAL.

Pantages—Naynon's Birds—Bill Pruitt—"Cycle of Mirth"—Byal & Early—Gash Sisters.

SAN DIEGO, CAL.

Pantages—Nau Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDermott & Wallace—Martyn & Florence.

SALT LAKE CITY, UTAH.

Pantages—Four Casters—Strand Trio—Winifred Giffain Dancers—Harry Jolson—Doris Lester Trio—Pedrini's Monk.

SPOKANE, WASH.

Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Frescotts—Minetti & Sidelli—The Kuehns.

SEATTLE, WASH.

Pantages—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Johnny Singer & Dolls—Beatrice McKenzie.

TACOMA, WASH.

Pantages—Abola Trio—Wilson's Lions—Burke, Tuohy & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

VANCOUVER, CAN.

Pantages—Rosallind—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

VICTORIA, CAN.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

WINNIPEG, CAN.

Pantages—"Topsy Turvy Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Ramplain & Bell—Little Jerry—Warren Sharpless Trio—"Second Childhood." (Last Half)—Ster

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Anglin, Margaret, Playhouse—N. Y., indef.
Adams, Maude—Chicago, Ill., 7-19.
"Broadway After Dark" (Woodhall Amusement Co.)—Oxford, Ind., 9; Homer, Ill., 10; Dugger, 12; Paris, 14; Robinson, 15.
"Blind Youth"—39th St. Theatre, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Brat, The"—Colonial, Chicago, indef.
"Cohan Revue of 1918"—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Powers, Chicago, indef.
"Chu Chin Chow"—Manhattan O. H., 7-12.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Flame, The"—Stockton, Cal., 9-10; Vasalla, Cal., 11; Porterville, 12.
"Flora Bella"—Dayton, O., 9; Chillicothe, 10; Columbus, 11-12; Middleton, 13; Wellston, 14; Huntington, W. Va., 15.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"General Post"—Gayety, N. Y., indef.
"Happiness"—Criterion, N. Y., indef.
"Henpecked Henry" (West) (Woodhall Amusement Co.)—Milan, Ia., 9; Krokerville, 10; Lancaster, 11; Queen City, 12; Macon, 14; Brookfield, 15.
"Hitchy Koo"—Lyric, Phila., 2-12.
"Henpecked Henry" (Central) (Woodhall Amusement Co.)—Dublin, Ga., 9; Hawkinsville, 10; Cordele, 11; Richland, 12; Columbus, 14; Albany, 15.
"Hans and Fritz"—Norwalk, O., 9; Tiffin, 10; Upper Sandusky, 11; Findlay, 12; Tecumseh, Mich., 14; Ann Arbor, 15.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Leave It to Jane"—Longacre Theatre, indef.
"Land of Joy"—Park, N. Y., 7-12.
"Lord and Lady Algy"—Broadhurst, N. Y., 7-26.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Music Master"—Forrest, Phila., 7-19.
Mack, Andrew—Altoona, Pa., 9-10; Johnstown, 11-12.
"Madame Sand"—Knickerbocker, N. Y., indef.
"Maytime"—Studebaker, Chicago, indef.
"Man Who Came Back"—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., 7-19.
Mantell, Robt. Co.—New Orleans, La., 7-19.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, indef.
"Mother Carey's Chickens"—Majestic, Boston, indef.
"Maytime"—Shubert, N. Y., indef.
"Man from Wicklow"—Standard, N. Y., 7-12.
"Nothing But the Truth"—Plymouth, Boston, indef.
"Naughty Wife, The"—Harris, N. Y., indef.
"Oh, Doctor" (Woodhall Amusement Co.)—Danville, Pa., 9; Lewistown, 10; Mt. Union, 11; Altoona, 12; Johnstown, 14; Boswell, 15.
"Oh, Boy"—Casino, N. Y., indef.
"Oh, Boy"—La Salle, Chicago, indef.
"Odds and Ends"—Bijou, N. Y., indef.
"Over the Top"—48th St. Roof, N. Y., indef.
W. B. Patton (Frank B. Smith, mgr.)—Kewanee, Ill., 10; Henry 11; Spring Valley, 13; Braintree, 14; Fairbury, 15; Colfax, 16.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Pipes o' Pan"—Hudson Theatre, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Paulding, Ind., 9; Hicksville, O., 10; Findlay, 11; Marysville, 12; Minster, 13; St. Mary's 14; Bellefontaine, 15.
"Rambler Rose" (Chas. Frohman, mgr.)—Boston, Mass., 7-12.
"Step Lively" (Woodhall Amusement Co.)—St. Mary's, W. Va., 9; Marietta, O., 10; Gallipolis, 11; Huntington, W. Va., 12; Charleston, 14; Beckley, 15.
"Show of Wonders"—Chestnut St. Opera House, Phila., 7-12.
Skinner, Otis (Chas. Frohman, mgr.)—Broad, Phila., 7-19.
"Stop, Look, Listen"—Tulsa, Okla., 9; Cushing, 10; Oklahoma City, 11-13; El Reno, 14; Guthrie, 15.
"Turn to the Right"—Garlick, Phila., indef.
"Thirteenth Chair"—Hollis, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Traffic in Souls"—Remy, Wis., 9; Lancaster, 10; Bloomington, 11; Pennimore, 12; Roscobel, 13; Richland Center, 14; Lone Rock, 15.
"Uncle Tom's Cabin" (Wm. Kibbler)—Kansas City, 6-12.
"Upstairs and Down"—Park Sq., Boston, Mass., 7-12.
"Very Idea, The"—Garlick, Chicago, indef.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry"—Astor, N. Y., indef.
"Words and Music"—Fulton, N. Y.
"Watch Your Step"—Virginia, Mich., 9; Duluth, 11-12; Minneapolis, 13-16.
Wilson, Al H.—Route begins next week.
"What's Your Husband Doing"—Shubert, Boston, indef.

ROUTE LIST

"Yes or No"—48th St., indef.
Ziegfeld Follies—Illinois, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy—Star, Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Alhambra Players—Alhambra Theatre, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's, James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Chicago Stock Co.—Derby, Conn., 7-12.
Correll Price Players—New Kensington, Pa., 7-12.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Champlin Comedy Co.—Pittston, Pa., 7-12.
Cutter Stock Co.—Corning, N. Y., 7-12.
Day, Elizabeth, Players—Sharon, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Rennie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira, Stock—Waco, Tex., indef.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordiner Bros. Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. H., Hedge, Troy, N. Y., indef.
Howard, George, Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Ferry L. Bott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Leib, Harris Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (Jack X. Lewis, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed. Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Marks Bros. Stock Co.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ehey, mgr.)—Oakland, Cal.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway—Brooklyn, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poll Stock—Bridgeport, Conn., indef.
Poll Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Robbins Stock Co.—Lead, S. D., 7-12.
Shannon Stock Co.—Mauville, Ky., 7-12.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spoonor, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co., Haverhill, Mass., indef.
Southwell-Margie Stock Co., Nashville, Ga., 7-12.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman—Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, Ind., indef.
Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.
Weir Mome Players—Park, Pittsburgh, indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of January 13

"After Office Hours"—Orpheum, Philadelphia.
"Dangerous Girl, A"—Peoria, 13, 14, 15, 16.
"Daughter of the Sun"—Youngstown, O.
"Hans and Fritz"—Detroit.
"Katzenjamer Kids"—Omaha, 13, 14, 15, 16.
"Little Girl in a Big City"—Paterson.
"Mutt and Jeff"—Indianapolis.
"Millionaire's Son and the Shop Girl"—National, Chicago.
"Marriage Question, The"—Columbus.
"One Girl's Experience"—Kansas City.
"Peg o' My Heart"—Milwaukee.
"Pretty Baby"—Nashville.
"Smarter Set, The"—Pittsburgh.
"Story of the Rosary"—Imperial, Chicago.
"Turn Back the Hours"—Cleveland.
"Thurston"—Lyric, Memphis.
"Uncle Tom's Cabin"—St. Louis.
"Very Good Eddie"—Louisville.
"White Slave, The"—Orpheum, Montreal, Can.

BURLESQUE

Columbia Wheel

Al Reeves—Bastable, Syracuse, N. Y., 7-9.
Lumberg, Utica, 10-12; Gayety, Montreal, Can., 14-19.
Bon Welch—Columbia, New York, 7-12; Casino, Brooklyn, 14-19.
Best Show in Town—Hurtle & Seamon's, New York, 7-12; Empire, Brooklyn, 14-19.
Bowery—Empire, Toledo, O., 7-12; Lyric, Dayton, 14-19.
Burlesque Revue—Lyric, Dayton, 7-12; Olympic, Cincinnati, 14-19.
Burlesque Wonder Show—Olympic, Cincinnati, 7-12; Columbia, Chicago, 14-19.
Bor, Tans—Gayety, Pittsburgh, Pa., 7-12; Star, Cleveland, 14-19.
Behman Show—Jacques, Waterbury, Conn., 7-12; Cohan's, Newburg, 14-16; Cohan's, Poughkeepsie, 17-19.
Broadway Follies—Gayety, Buffalo, N. Y., 7-12; Corinthian, Rochester, 14-19.
Bostonians—Park, Bridgeport, Conn., 10-12; Colonial, Providence, 14-19.
Follies of the Day—Majestic, Jersey City.
Follies of the Day—Orpheum, Paterson, 7-12; Majestic, Jersey City, 14-19.
Golden Crooks—Casino, Philadelphia, 7-12; Miner's, Bronx, New York, 14-19.
Hello America—Gayety, Montreal, Can., 7-12; Empire, Albany, N. Y., 14-19.
Harry Hastings—People's, Philadelphia, 7-12; Palace, Baltimore, 14-19.
Hib, Hib, Hoorah—Colonial, Providence, 7-12; Gayety, Boston, 14-19.
Howe, Sam—Miner's, Bronx, New York, 7-12; open, 14-19; Orpheum, Paterson, 21-26.
Irwin's Big Show—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.
Liberty Girls—Majestic, Jersey City, 7-12; People's, Philadelphia, 14-19.
Majestic—Columbia, Chicago, 7-12; Gayety, Detroit, 14-19.
Merry Rounders—Gayety, Kansas City, 7-12; Gayety, St. Louis, 14-19.
Millon & Delle—Gayety, Toronto, Ont., 7-12; Gayety, Buffalo, 14-19.
Mollie Williams—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.
Marlon's, Dave—Gayety, St. Louis, 7-12; Star and Garter, Chicago, 14-19.
Molds of America—Berchel, Des Moines, Iowa, 6-10; Gayety, Omaha, 12-18.
Oh, Girl—Casino, Boston, 7-12; Grand, Hartford, Conn., 14-19.
Puss Puss—Gayety, Boston, 7-12; Columbia, New York, 14-19.
Roseland Girls—Gayety, Detroit, 7-12; Gayety, Toronto, 14-19.
Rose Sydell—Empire, Newark, N. J., 7-12; Casino, Philadelphia, 14-19.
Step Lively—Grand, Hartford, Conn., 7-12; Jacques, Waterbury, Conn., 14-19.
Star & Garter—Open, 7-12; Orpheum, Paterson, 14-19.
Sporting Widows—Star, Cleveland, 7-12; Empire, Toledo, O., 14-19.
Social Mads—Gayety, Omaha, 7-12; Gayety, Kansas City, 14-19.
Sight Seers—Empire, Albany, 7-12; Casino, Boston, 14-19.
Sam Sildam—Corinthian, Rochester, 7-12; Bastable, Syracuse, 14-16; Lumberg, Utica, 17-19.
Spiegel's Revue—Star & Garter, Chicago, 7-12; Bershell, Des Moines, Iowa, 13-17.
Some Show—Cohan's, Newburg, N. Y., 7-9; Cohan's, Poughkeepsie, 10-12; Hurtig & Seamon's, New York, 14-19.
Twentieth Century Mads—Casino, Brooklyn, 7-12; Empire, Newark, 14-19.
Watson's Reef Trust—Empire, Brooklyn, 7-12; Park, Bridgeport, 17-19.

American Wheel

American—Standard, St. Louis, 7-12; Englewood, Chicago, 14-19.
Army and Navy Girls—Majestic, Scranton, 7-12; Binghamton, 14-15; Oswego, 16; Niagara Falls, 17-19.
Aviators—Empire, Cleveland, 7-12; Erie, Pa., 14-15; Ashtabula, 16; Youngstown, 17-19.
Auto Girls—Howard, Boston, 7-12; Lowell, Mass., 14-16; Worcester, 17-19.
Broadway Belles—Savoy, Hamilton, Can., 7-12; Cadillac, Detroit, 14-19.
Biff, Bine, Bone—Gayety, Baltimore, 7-12; Trocadero, Philadelphia, 14-19.
Cabaret Girls—Garden, Buffalo, 7-12; Star, Toronto, Ont., 14-19.
Charming Widows—Olympic, New York, 7-12; Gayety, Philadelphia, 14-19.
Darlings of Paris—Lyceum, Columbus, 7-12;

Court, Wheeling, W. Va., 14-16; Grand, Akron, O., 17-19.
Follies of Pleasure—Niagara Falls, 10-12; Garden, Buffalo, 14-19.
Forty Thieves—Empire, Hoboken, 7-12; Star, Brooklyn, 14-19.
French Follies—Star, Toronto, Can., 7-12; Savoy, Hamilton, Can., 14-19.
Gay Morning Glories—Englewood, Chicago, 7-12; Empire, Chicago, 14-19.
Grown Up Babies—Victoria, Pittsburgh, 7-12; Penn. Circuit, 14-19.
Girls from Follies—Empire, Chicago, 7-12; Fort Wayne, Ind., 13; Majestic, Indianapolis, 14-19.
Girls from Joyland—Century, Kansas City, 7-12; Standard, St. Louis, 14-19.
Girls from Happyland—Wilkes-Barre, 9-12; Empire, Hoboken, 14-19.
Hello Girls—Gayety, Philadelphia, 7-12; Majestic, Scranton, 14-19.
Innocent Mads—Gayety, Milwaukee, 7-12; Gayety, Minneapolis, 14-19.
Jolly Girls—Gayety, Brooklyn, 7-12; Warburton, Yonkers, N. Y., 14-16; Hudson, Schenectady, 17-19.
Lid Lifters—Youngstown, 10-12; Victoria, Pittsburgh, 14-19.
Lady Buccaneers—Trocadero, Philadelphia, 7-12; South Bethlehem, 14; Easton, 15; Wilkes-Barre, 16-19.
Mischief Makers—Gayety, Chicago, 7-12; Gayety, Milwaukee, 14-19.
Military Mads—Grand, Trenton, N. J., 7-12; Gayety, Baltimore, 14-19.
Monte Carlo Girls—Cadillac, Detroit, 7-12; Gayety, Chicago, 14-19.
Mile-a-Minute Girls—Warburton, Yonkers, N. Y., 7-9; Hudson, Schenectady, 10-12; Holyoke, Mass., 14-16; Springfield, 17-19.
Orientals—Majestic, Indianapolis, 7-12; open, 14-19; Lyceum, Columbus, 21-26.
Pacemakers—Lowell, Mass., 7-9; Worcester, 10-12; Olympic, New York, 14-19.
Pat, White's—Penn. Circuit, 7-12; Grand, Trenton, 18-19.
Parisian Flirts—Star, Brooklyn, 7-12; Gayety, Brooklyn, 14-19.
Review of 1918—Holyoke, Mass., 7-9; Springfield, 10-12; Howard, Boston, 14-19.
Record Breakers—Star, St. Paul, Minn., 7-12; Duluth, 13; open, 14-19; Gayety, Kansas City, 21-26.
Social Follies—Gayety, Minneapolis, 7-12; Star, St. Paul, 14-19.
Some Babies—Open, 7-12; Century, Kansas City, 14-19.
Speedway Girls—Court, Wheeling, W. Va., 7-9; Grand, Akron, O., 10-12; Empire, Cleveland, 14-19.
Tempters—Open, 7-12; Lyceum, Columbus, O., 14-19.

PENN CIRCUIT

Monday—New Castle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.

TABLOIDS

"Army-Navy Girls"—Drumright, Okla., 7-12.
"Gate City Girls"—South Boston, Va., 7-12.
"Gay New Yorkers"—Plainview, Tex., 7-12.
Hyatt & Lenore Musical Comedy (L. H. Hyatt, mgr.)—New Garlick, Minneapolis, indef.
Hale, Jessie Co.—Ft. Worth, Tex., 14, 15.
"Isle of Roses"—Houston, Tex., 7-12.
Lord & Vernon Musical Comedy Co.—Little Rock, Ark., indef.
"Tabarin Girls"—Massillon, O., 7-12.
Zarrow's "American Girls," Mrs. H. D. Zarrow, Mgr.—Grand Morgantown, W. Va., Jan. 7-12.
Zarrow's "Zig Zag Town Girls," Jack Fuquay, Mgr.—Opera House, Wellston, O., 7-9. New Theatre, Logan, O., 10-12.
Zarrow's "Variety Revue," Dick Manning, Mgr.—Palace Theatre, Clarksburg, W. Va., 7-12.
Zarrow's Little Bluebirds, L. Ziegler, Mgr.—Arcade, Connellsville, Pa., 7-12.

MISCELLANEOUS

Adams, James—Floating Theatre, Elizabeth City, N. C., indef.
Mysterious Smith—Belpre, Kas., 9. Macksaville, 10. Kingman, 11-12. Goldwater, 14-15. Ashland, 16-17.

MINSTRELS

Fields, A. G., Minstrels—Harrisburg, Pa., 9. Reading, 10. Trenton, N. J., 11-15.
Hill's Gus, Minstrels—Tampa, Fla., 9. St. Petersburg, 10. Osceola, 11. Ganesville, 12.

WATCH THIS SPACE

WHAT DOES IT SPELL?
SEE NEXT PAGE

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IN VAUDEVILLE

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Whirlwind Xylophonists Booked Solid Dir., HARRY SHEA

JACK MARIE
DAVIS and ELMORE
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GENTLEMEN

Aldridge, H. B.	Coleman, Harry	Frank, A.	Kilkenny Four	Mason, J. W.	Rice, Harry
Addison, H. M.	Condy, E. H.	Franklin & Ber-	Keller, Geo. W.	Mack, Clifford	Smith, Madison
Arren, Frank	Carroll, Thos. J.	ger	Kyle, Chas.	Naden, Lew	Stoll, Karl
Boas, Howard M.	Carter, W. J.	Gilbert, Billy	Leahy, Chas.	O'Neill, Tommy	Shirboll, Wm. N.
Brown, W. M.	Carlton, Al	Gilson, Herman	La Pearl, Harry	O'Brien, Eugene	Shea, J. W.
Bergen, Thurlow	Cressy, Harry	Howard, Gene	Lasserre, Jas.	O'Neill, Frank	Sol & Rubin
Blome, A.	Drummond, Cecil	Hallet, W. H.	Ludwig, Chas.	Perry, Frank L.	Shows
Barker, Bob	Deane, J. W.	Huntley, J. H.	La Mar, Arthur	Pelham, The	Thompson, A. L.
Bruce, Al	Detbel & Ray	Hurst, Frank	Lee, Joe H.	Paul, O. M.	Thompson, Chas.
Bassett, Russell	Daniels, Claude	Howard & Lovar	Lewis, Lew	Perry & Devere	Todd, Wilson R.
By, Geo.	De Haven, Billy	Hearn & Rutter	Maisons, The	Rice, Al	Udell, Chas. E.
Baskey, A.	Elliott, Johnny	Hanson, Harry L.	Mack, Clifford	Robertson	Wilcox, Erlaw
Blake, Jack	Foreman, Edgar	Jerome, Frank	March, Harry A.	Willard	Williams, H.
Barnard, Murray	Fernlocker, John	Jones, Rose	McCash, C.	Willard	Worth, Al
				Russell, R.	Wallace, Billie

LADIES

Abbott, Edie	Dowling, Frances	Heaton, Marie	La Vittia, Ger-	Maxwell, Evelyn	Stanley, Maye
Ayres, Trixie	Davis, Pearl	Irwin, Mrs. Jack	trude	Mullin, Kate	Sadler, Ethel
Beechey, Mrs.	Daley, Irene	Johnson, Gladys	Lake, Marion	Nolan, Maude D.	Saunders, Jose-
Beechey, Eva	El Rey, Joe	Jenkins, Chic	La Field, Anna	Perry, Madge	phine
Bullis, Wilma	Earl, Helea	Juanita	Moore, Alma	Pollock, Jean	Tanner, Florence
Bergen, Ruby	Fawn, Anna	Jones, Ruby	Meers, Betty	Paik, Mabe	Thompson, Ethel
Brooks, Una	Ford, Connie	Kingsley, Anna	Morris, Clara	Page, Mildred	
Brown, Mrs. E.	Fields, Marguerite	La Cour, Mrs.	Morgan, Loretta	Belly, Flo	Wells, Billie
	Francetti, Peggy	Harry	Murrie, Blexie	Renaud, Catherine	Wright, Mrs. J.
Carlson, Fannie	Granville, Dorothy	Littan, Gerlie	Mitchell, Mrs.	Robinson, Minnie	H.
Diggs, Ethel	Hines, Earl R.	Leavitt, Jeanette	Wm.	Ray, Ethel	Wallace, May
Douglas, Marie	Mrs.		Marshall, Louisa	Smith, Dorothy	Walton, Miss
	Howell, Virginia				Whiting, Sadie

"HITCHY-KOO" STARTS TOUR

Philadelphia, Jan. 8.—"Hitchy-Koo" will close here Saturday and will open at the Academy of Music, Baltimore, on Jan. 14. A week stand at the National in Washington will follow, prior to a four week's engagement at the Colonial in Boston. After doing one week stands in Pittsburgh, Cleveland, and Detroit, the play will journey to Chicago for an indefinite run at Cohan's Grand Opera House.

MANAGER SUED FOR SEPARATION

Samuel H. Meinhold, a theatrical manager, is defendant in a suit for separation brought by Adelaide Meinhold. In her complaint, Mrs. Meinhold alleges that her husband is supporting Mrs. Howard Morgan, and lives under the same roof with her. Meinhold avers Mrs. Morgan is only his housekeeper. The Meinholds were married in 1907 and separated in 1911.

GALLI-CURCI WON'T COME EAST

Chicago, Jan. 7.—Mme. Galli-Curci, announced to be the feature of the opera season by the Chicago Opera Company in New York, has refused to accompany the organization on its Eastern trip, on the grounds that, as she has worked so hard this season, she is not at her best, and therefore does not want to sing before a new public. Campanini, the director of the company, claims he has a contract with her, but the singer alleges that he has let her out of it. Whether she will change her mind is a matter of much speculation here and in New York.

GREEN ROOM HONORS HOPKINS

The Green Room Club entertained Sunday night with a beefsteak dinner in honor of Arthur Hopkins. Edward Davis, prompter of the club, presided and arranged the lengthy program. The dinner was given in the grill-room.

DEATHS OF THE WEEK

FENIMORE COOPER TOWNE, actor-author, died last Friday at the home of his father in this city aged twenty-five years. The deceased was the son of Edward Owings Towne, the well known author of "Other People's Money" and other plays, and had starred successfully in vaudeville in his own comedy playlet "Spilling the Beans." He had also played in "Other People's Money" and in "Easy Money." Young Towne suffered a nervous collapse several weeks ago and took to his bed. Later his physician pronounced his ailment as septic poisoning, but although he was seriously ill his relatives were hopeful of his recovery as he appeared to be improving up to the very day of his death.

MRS. EDWARD T. AFFLECK, formerly Agnes Kimball, a choir and concert singer died in Toledo, Ohio, last week.

MATILDA SCOTT PAINE, seventy years of age, died last week at the Hospital for Incurable Cancer. She began her operatic career when a young girl and was a star with the McCall Opera Co. years ago and had played with Emma Abbott and Kitty Cheatem. Several years ago she gave up the stage and conducted a musical comedy employment agency with Bijou Fernandez. She was buried from the Campbell Funeral Church under the auspices of the Actor's Fund of America. The interment was at Evergreen Cemetery.

ROBERT J. ERWOOD, repertoire manager and comedian, died December 13 at

Greenridge, Staten Island. Burial was in Calvary Cemetery. A widow (June Mora) and four children survive.

WM. M'KEE, a well known actor, died suddenly last Thursday at his home in this city, aged fifty-six years. He had been on the stage for more than thirty years and during his career had been connected with traveling dramatic companies and had played with stock organizations in various parts of the country. Latterly, he had been identified with vaudeville and was a member of the N. V. A. He leaves a widow. The body was taken to the Campbell Funeral Church, Broadway and Sixty-sixth street, where services were conducted Saturday by Henry Chesterfield, secretary of the N. V. A.

THOMAS CONROY, an old time circus clown, died last Thursday at the home of Thomas Maginness in Brooklyn, aged fifty-nine years. Of late years he conducted a billiard and pool establishment. Funeral services were held Saturday and interment was in Calvary Cemetery.

GOTTFRIED BUNGARZ, a pioneer amusement promoter of Coney Island, N. Y., and inventor of the jumping horse on the Merry-Go-Round died last Wednesday at his home in South Brooklyn in the Eighty-eighth year of his age. For more than twenty-five years Bungarz conducted a factory in Brooklyn for the manufacture of stages, carriages and carousels.

PLAYERS ENGAGED THIS WEEK

Richard St. Vrain by Leffler and Bratton for "Very Good, Eddie."

Marion Coakley by H. H. Frazee for "Four Queens."

Robert Hyman by Wm. Moore Patch for "Seven Chances."

Ruby Norton by John Cort for "Flo-Flo."

HERE IS ANOTHER

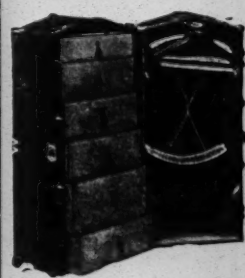


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GAIETY Broadway & 46th St., Eves. at
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A new comedy by J. E. Harold Terry.

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In a New Comedy

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KNICKERBOCKER B'way & 38th St. Eves. 8.15.
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MRS. FISKE

In a new comedy.

"Madame Sand"

By PHILIP MOELLER.

CRITERION Broadway & 44th St. Eves. at
8.15. Mats. Wed. & Sat. 2.15.

LAURETTE TAYLOR

in "HAPPINESS"

By J. HARTLEY MANNERS.

EMPIRE B'way & 40th St. Eves. 8.
Mats. Wed. & Sat. at 2.

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LEADS DIXON'S REVIEW 1918

AL STOKES
THE SWEET YODLER HELLO GIRLS

BURLESQUE NEWS

(Continued from page 15 and on 33)

HARRY STEPPE
PRESENTS UNUSUAL
SHOW AT KAHN'S

Harry Steppe and his big company of entertainers offered a show at Kahn's Follies last week away from anything seen in burlesque in many years.

The first part was the "Lady Minstrels," in which the principals, as well as several of the girls, offered specialties. One of the chorus girls did a whistling number also, which was worthy of attraction, and it was received nicely by the audience.

Harry Steppe and Ben Howard next were seen in a specialty in one, Steppe again standing out as a great entertainer.

A burlesque on "Uncle Tom's Cabin" was the next scene, and it was given most satisfactorily. Steppe was Marks, the lawyer; Francis Reynolds the auctioneer and Ben Howard, Simon Legree. Billy Wandas was a fine Uncle Tom, Dolly Fields, Nina the slave; Miss Pennetti, Liza, and Frances Cornell, little Eva. The chorus were the slaves.

The piece had many funny situations. Steppe and Wandas easily stood out in this act. Wandas has on a number of occasions shown up well in characters, but this is about his best so far.

The last part was a circus, showing the exterior of the main tent and side shows. To make it more natural, Kahn had Blake's Comedy Circus of ponies, dogs, a goat and a donkey to finish the performance.

The chorus, which is one of the best with any burlesque show, seemed to overdo itself last Friday night in dancing, and offering its numbers. It is a hard-working chorus, and has one of the best end ponies ever with a show of this kind, who seems to stand out as a worker. The costumes look well, and the scenery is most appropriate.

Harry Steppe is again seen in his familiar Hebrew role, in which he stands out. Steppe's natural way of working and his easy way of putting his lines over, makes him popular with the audiences. He has a new fad now, which he carries around the circuit and uses in bits. It is called "Slim," and looks almost human at times. Michelena Pennetti offers some new numbers, and wears more pretty gowns. While not having very much to do this week, she counts, while she is on.

Dolly Fields again shows her versatility as a soubrette. Miss Fields simply is a whirlwind of action in putting over her numbers. She again scored many encores last Friday night in each number she offered. Her dresses were pretty and well selected, also.

Frances Cornell handled the leads and worked nicely in the scenes with the comedians. Her costumes are in keeping with her work. She looks well in tights. Miss Cornell is a very good leading woman.

Ben Howard works opposite Steppe, and does well.

Billy Wandas handled his several characters with ease. He works naturally, and is a good man for any show.

Francis Reynolds is doing the straight, and gave a good account of himself last week. His wardrobe is in fitting with the part.

Sally Fields has again given Kahn a lot of pretty numbers, several of which were of a novelty order. The lighting effects were good, and the old spot light came in handy for the numbers. Srd.

FOLLOW ON

Y

SEE NEXT PAGE

KYRA

HARRY HART'S SHOW
IS JUST FILLED
WITH NICE GIRLS

Harry Hart's "Hello Girls" at the Olympic, last week, not alone pleased the genial Harry at last Wednesday's matinee, but a crowded house as well.

The book is called "The Duke's Mixture" and is well named, as it is a mixture of bits, numbers and specialties.

The chorus is composed of a lot of lively girls who sing well. Their costumes are bright also. The numbers have been well arranged and the scenery looks good from the front.

Lew Goldin handles the principal comedy, doing a Hebrew character, of which he takes good care. He seems to be suffering from a cold, but it does not interfere with his work to any extent. With better material he would stand out more.

Jules Jacobs, working opposite Goldin and doing the "Dutch," works well with his partner. He, too, suffers for the lack of good stuff. However, the two boys make them laugh.

Billy Walsh is doing "straight" and handles his lines in fine fashion. He "feeds" the comedians well and works fast. As a specialty he offered a good patriotic number called "Liberty Bell," which scored. He put it over with feeling and was obliged to give an encore.

Al. W. Stokes does a "dope" bit as well as several other characters. In his specialty he went big with "Sleep, Baby, Sleep," in which he does some great yodling. The house liked his singing and demanded several encores.

Harry Fisher does some comedy bits in a tramp make-up. Fisher shines in his bicycle act, which closes the show.

Mona Raymond, one of burlesque's prettiest women, is playing leads. Miss Raymond, a blonde of striking beauty, is in many scenes with the comedians and works nicely. She reads her lines distinctly and wears very pretty gowns. Her Egyptian dance was executed most gracefully.

Nellie Nice is as nice as that. An attractive blonde, with a most pleasing personality, she is both a prima donna and soubrette. Miss Nice is a hard worker and has an excellent voice, getting her numbers over for plenty of encores. Her costumes are very rich in design and coloring.

Emily Nice is another soubrette and one who can handle herself well. She dances and puts her numbers over with a "snap." In fact, she is action all the time she is on stage. She is a blonde and shares the good looks of her sister. She also reads her lines nicely.

Harry Fisher, assisted by six young ladies, closed the show in a fast bicycle act. Fisher does comedy and just enough to please. His peculiar laugh was a hit with the audience. The girls work in Union suits, they do some real good fancy riding. They rode six abreast, which is a remarkable bit of riding in the small space in which they had to work. The act is good. Fisher's trick riding pleases as well as the work of his people. Srd.

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HUMAN OR A BEING?
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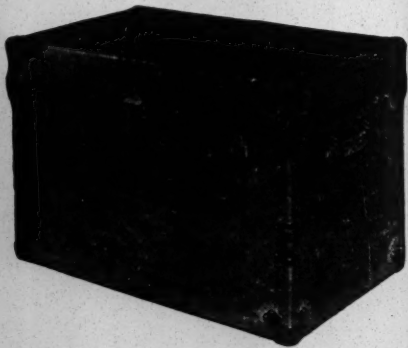
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BURLESQUE NEWS

(Continued from pages 15 and 31)

GIVE SHOW WITHOUT SETS

PATERSON, Jan. 7.—The Liberty Girls, who played here the first half of last week, were forced to give three performances without scenery or costumes, as the car containing them could not be gotten out of Atlantic City. The company played there the last half of the preceding week, and weather conditions prevented anything but the members themselves making the trip on time.

JOIN STOCK AT AKRON

AKRON, O., Jan. 2.—Joe Rose, Dutch comedian, and Mae Dartel, soprano, have joined the burlesque stock at the Folly Theatre, here.

THE CHORUS GIRL'S WAIL

By Billy K. Wells

The season's all over, I'm back off the road,

And the season has sure been a joke.
I thought I'd hit Broadway with coin by the load,

But instead here I am, all but broke.

The Johns that I had (and I had 'em galore)

(All regular fellows and swell)
Were caught in the draft and are training for war.

Mr. Sherman was right—war is hell.

We opened in Philly (half salary you know),

But I didn't worry a bit,
For I figured that George would be there every show,
And with Georgie I sure was a hit.

I had just one jitney, but I took a chance,
And called up my Georgie's hotel,
But the clerk told me Georgie was somewhere in France.

Mr. Sherman was right—war is hell.

In Baltimore I figured strongly on Paul
For dinners he sure was a champ.
I wired, he answered, "can't see you at all,
Been drafted, am training in camp."

In Washington Joe owned a big swell cafe,
Too old for the draft I knew well,
But the old town went dry and my Joey went broke,

Mr. Sherman was right—war is hell.

'Twas the same thing in Pittsburgh, Milwaukee,
Des Moines, Omaha, Cincy and Chi.
When I think of the Johns that the draft got from me,
It makes me so mad, I could cry.

So 'til the Kaiser is canned I will have to exist

On the salary I earn; you know well,
What a son of a gun of a job that'll be.
Mr. Sherman was right—war is hell.

HERE IS ANOTHER

M

SEE NEXT PAGE

ABBOTT SUIT IS SETTLED

The suit of Frank Abbott, ex-manager of the People's Theatre, Philadelphia, against the People's Theatre Company, was settled last week, it is said, for \$300.

Abbott brought suit against Messrs. Dembow, Block and Jermon for a season's salary, when he was replaced several months ago. He is now located in Philadelphia with an automobile concern.

SCHENECTADY TO BE WEEK STAND

Commencing January 21 with Charlie Robinson's "Parisian Flirts," the American Burlesque shows will play Schenectady a week instead of three days. This will mean the dropping of Yonkers, where business has fallen off of late. The change will not be permanent unless Schenectady proves a success as a week stand.

"BEEF TRUST" DOES \$5,000

Watson's "Beef Trust" did a record business last week at Miner's Bronx, taking in close to \$5,000 for the week, in spite of the coldest weather in history. This record was made in spite of the fact that no midnight show was given on New Year's Eve, nor were any special features added.

JIMMY CONNORS TO CLOSE

Jimmy Connors will close with Barney Gerard's "Follies of the Day" at the Orpheum, Paterson, Saturday night.

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Direction—BILLY GRADY

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EDNA

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Direction—Rose and Curtis

TANEAN BROS.

Direction, Nat Sobel

PLAYING U. B. O. TIME

VAUDEVILLE BILLS

(Continued from page 25)

W. V. M. A.

BLOOMINGTON, IND.

Majestic (First Half)—Booth & Leander—Bessie Le Count—"Flirtation"—Daniels & Walters—"Act Beautiful." (Last Half)—"Tuck Tock Girl."

CHICAGO, ILL.

American (First Half)—Merkett & Bondhill—Marion Gibney—Warren & Conley. (Last Half)—Long Tack Sam.
Lincoln (First Half)—Will Stanton & Co.—Long Tack Sam. (Last Half)—Marion Gibney—Roth & Roberts.

CHAMPAIGN, ILL.

Orpheum (First Half)—Dorothy Sothern Trio—Denoyer & Danie—Marshall Montgomery & Co.—Chas. Young—Gen. Pisano & Co. (Last Half)—Novelle Bros.—Fitch Cooper—Will Stanton & Co.—Daniels & Walters—Olympia Devall & Co.

DULUTH, MINN.

New Grand (First Half)—Cecil & Mack—Chas. Lindholm & Co. (Last Half)—Sellivini & Grovini—R. H. Giles—Wolf & Stewart—"Dairy Maids."

DAVENPORT, IOWA.

Columbia (First Half)—Hippodrome Four—Moran & Wiser—Ray Snow. (Last Half)—Willie Missem & Co.—Austin & Bailey—Dae & Neville James Lichter—Doc Baker & Magazine Girls

DECATUR, ILL.

Empress (First Half)—Gaston Palmer—Henry & Moore—"Prosperity"—Milton Sisters—Cronin's Novelty. (Last Half)—Dorothy Sothern Trio—Denoyer & Danie—Marshall Montgomery & Co.—Charles Young—"Act Beautiful."

EVANSVILLE, IND.

New Grand (First Half)—Fred's Pigs—Irrving Gogler—Oliver & Orr—"Follies De Vogue." (Last Half)—Wm. DeHollis & Co.—Black & O'Donnell—"The Unexpected"—Hugo Lutgens—International Revue.

GREEN BAY, WIS.

Orpheum (Last Half)—Wilfred Dubois—Hager & Goodwin—"The Smart Shop."

JOLIET, ILL.

Orpheum (Last Half)—Pipifax & Paulo—Fox & Mayo—Five Sullys—Green & Parker—E. Asoria & Co.

MOLINE, ILL.

Palace (First Half)—Laypo & Benjamin—Devoy & Dayton—"The Slacker"—Zeno & Mandel—Ernetts Asoria & Co. (Last Half)—"Merry Go Round."

MINNEAPOLIS, MINN.

New Grand—Geo. Nagahara—Clifton & Dale—Allen Carroll Pierlot Co.—Tennessee Trio—Lajoe Troupe.

New Palace—Stetson & Huber—Bertie Fowler—"Whirl of Girls"—Brazilian Nuts—Bush Bros.

MILWAUKEE, WIS.

Palace (First Half)—The Debars—Kate Watson—"Smart Shop"—Gardner & Revere—Degnon & Clifton. (Last Half)—Jack & Kitty Demaco—"Six Little Wives."

MADISON, WIS.

Orpheum (First Half)—Wilfred Dubois—Archie Nicholson Trio—Kingsbury & Munson—Roth & Roberts—"1917 Wintergarden Revue." (Last Half)—Degnon & Clifton—Jolly Wild & Co.—Gardner & Revere—Will J. Ward & Girls.

PEORIA, ILL.

Orpheum (First Half)—Willie Missem & Co.—Fox & Mayo—The Magazine Girls—Electrical Venus. (Last Half)—Harvey De Vora Trio—"Flirtation"—Neil McKinley—Bedlin's Horses.

ROCKFORD, ILL.

New Palace (First Half)—Kelso Bros.—Jolly Wild & Co.—Eddie & Ramsden—Foster Ball & Co.—Will J. Ward & Girls. (Last Half)—Cumming & Seaham—Devoy & Dayton—Kingsbury & Munson—Kate Watson.

REGINA, CAN.

Regina (Jan. 18-20)—Tiny Trio—Larry Haggerty—Leon's Ponies—McLain Gates & Co.

SUPERIOR, WIS.

Palace—Celli Opera Co.—Chas. J. Harris & Co.—Cole & Coleman—Koban Japs—R. H. Giles. (Last Half)—Winchester & Claire—Hallien & Goss—Haddon & Norman—Alma & Co.

ST. PAUL, MINN.

New Palace (First Half)—Sellivini & Grovini—Winchester & Claire—Wolf & Stewart—"Dairy Maids." (Last Half)—Flying Weavers—Sena & Webber—"Colonial Maids."

SASKATOON, CAN.

Empire (First Half)—Tiny Trio—Larry Haggerty—Leon's Ponies—McLain Gates & Co.

SIOUX CITY, IOWA.

Orpheum (First Half)—Foley & Massimo—Jerry & Gretchen O'Meara—Mattie Choat & Co.—Ford & Goodridge—Dan Sherman's Circus. (Last Half)—"Paradise Valley."

SPRINGFIELD, OHIO.

Majestic (First Half)—Two Blondys—Maldie DeLong—"Six Little Wives." (Last Half)—Holden & Graham—Mr. & Mrs. Wm. O'Clare—Henry & Moore—The Dohertys—Cronin's Novelty.

SOUTH BEND, IND.

Orpheum (First Half)—Three Bobs—Wallace Galvin—Sextette DeLuxe—Richards & Kyle—Arco Bros. (Last Half)—Weber, Beck & Frazer—Black & White Revue—Four Ankers—"After the Party."

TERRE HAUTE, IND.

New Hippodrome (First Half)—Wm. DeHollis & Co.—Black & O'Donnell—"The Unexpected"—Hugo Lutgens—International Revue. (Last Half)—Fred's Pigs—Irrving Gogler—Oliver & Orr—"Follies De Vogue."

VIRGINIA, MINN.

Lyric (Jan. 19-20)—Cecili Opera Co.—Cole & Coleman—Koban Japs.

WATERLOO, IOWA.

Majestic (First Half)—"Paradise Valley." (Last Half)—Hector & Pals—Floyd, Mack & Mabelle—Moran & Wiser—Ward & Raymond—Arthur Lavine & Co.

WINNIPEG, CAN.

Strand (First Half)—Duval & Simons—"A Real Pal"—Elkins, Fay & Elkins—Leach La Quinlan Trio. (Last Half)—Seymour's Jappy Family—Cecil & Bernice—Mac O'Neill—Inspiration Girls.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Musical Lunds—Moore & George—Ed. Blondell & Co.—Harry Coleman—Thomas Trio. (Last Half)—Alexandria—DeNori & Barlow—Jack Gardner & Co.—Oscar Loraine—Wm. Hanlon & Co.

DANVILLE, ILL.

Palace (First Half)—Novel Bros.—Argo & Virginia—Grew Patts & Co.—Brown, Harris & Brown—Olympia Despal & Co. (Last Half)—Balancing Stevens—Bessie Le Count—Lasova & Gilmore—Richards & Kyle—Creole Band.

FLINT, MICH.

Palace (First Half)—El Vera Sisters—Moore & Rose—"Veterans"—Coleman Goetz—Thalerlos Circus. (Last Half)—Gus Henderson—Mahoney & Rogers—"Please Mr. Detective"—Ray Conlin—Page, Hack & Mack.

FORT WAYNE, IND.

Palace (First Half)—"Twentieth Century Whirl." (Last Half)—La Dora & Co.—Rodway & Edwards—Milt Collins—Fred K. Bowers Revue—Rucker & Winifred—Pauline.

INDIANAPOLIS, IND.

Lyric—Swan & Swan—Granville & Mack—Tom Linton & Girls—Smith & Kaufman—Tasmanian Trio.

JACKSON, MICH.

Orpheum (First Half)—Eddie Badger—Fields & Wells—"Finders Keepers"—Dave Manley—"Little Miss Up-to-Date." (Last Half)—Van Camps—Nip & Tuck—Dorothy Hayes & Co.—Demarest & Collette—Moanaloa Sextette.

KOKOMO, IND.

Sipes (First Half)—Pollard—Creighton Belmont & Co.—Christy & Bennett—Harvey De Vora Trio—Five Merry Maids. (Last Half)—"Twentieth Century Whirl."

KALAMAZOO, MICH.

Majestic (First Half)—Alexandria—DeNori & Barlow—Jack Gardner & Co.—Oscar Loraine—Wm. Hanlon & Co. (Last Half)—Musical Lunds—Moore & George—Ed. Blondell & Co.—Harry Coleman—Thomas Trio.

LOGANSPOUT, IND.

Colonial (First Half)—Rucker & Winifred—Davis & Kitty. (Last Half)—Sextette De Luxe—Pollard.

LA FAYETTE, IND.

Family (First Half)—Beeman & Anderson—Peggy Brooks—Herbert Lloyd & Co.—Milt Collins—Lasova & Gilmore. (Last Half)—Aerial Mitchells—Argo & Virginia—Haviland Thornton & Co.—Welch, Mealy & Montrose—Beting Bettys.

LANSING, MICH.

Bijou (First Half)—The Vancamps—Nip & Tuck—Dorothy Hayes & Co.—Demarest & Collette—Moanaloa Sextette. (Last Half)—Eddie Badger—Fields & Wells—"Finders Keepers"—Dave Manley—"Little Miss Up-to-Date."

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WHY IS A

RAYMO

MEMORIES FAIL WHITE RAT WITNESSES

(Continued from pages 3 and 19.)

in *The Player* where it said that no funds of the union were being used, was partially wrong, because a loan had been made by the union to the realty company.

Q.—So you know, then, that that statement, as it stands, is not true. A.—Not wholly true; no.

Q.—Did you ever disclose to members of the union at any of the regular meetings the fact that that statement was not true? A.—I don't remember.

Q.—Can you give me an idea of how large the loan was? A.—No, I couldn't do that.

By Mr. Sapinsky:

Q.—Did the Board of Directors or the membership ever pass a resolution authorizing this loan to the realty company? A.—I don't remember. If it was it would appear in the books.

Q.—Were any arrangements ever made to repay the loan? A.—I don't remember. By the Referee:

Q.—What evidence of indebtedness did the realty company give to the union? A.—I really don't know.

Q.—Where would such records be kept? A.—I don't know that.

Q.—What security was given by the realty company to the union for the loan? A.—I do not know.

Q.—How long was it to last and what interest was to be paid? A.—I don't know.

Q.—Haven't you some idea? A.—No, I have not.

Q.—And at this time you were president of both corporations? A.—I believe so.

By Mr. Sapinsky:

Q.—Mr. McCree, do you recall that at one of the meetings of the members of the union a brief was read from O'Brien and Malevinsky stating that it was illegal for the union to use any of its funds in the erection of this clubhouse? A.—No.

Q.—Was it your intention, acting as an officer of both of these companies, that they should be run and maintained as one, or separately? A.—They were separate as far as I could understand it.

Q.—Who held the stock of the realty company while you were an officer of it? A.—I don't know.

Q.—Do you know what a share of stock is? A.—No, I do not know what a share of stock is.

The referee then wanted to know why the realty company was formed at all, and Mr. McCree replied to build the clubhouse, and that they had formed it under the advice of their attorneys, O'Brien and Malevinsky.

"Whenever any vital question came up we always left it to our attorneys to decide," was the way Mr. McCree summed up their procedure. He said he did not know whether or not the realty company was formed to meet some legal objection that the attorneys found to the union, as a membership corporation, owning the clubhouse.

Q.—Was it really intended that the union should operate and control the house although it was technically owned by the realty company? A.—I really don't know that. I believe the realty company was to rent it to the union. I believe that was the idea.

Q.—What rent did the realty company get? A.—I don't know that.

By Mr. Sapinsky:

Q.—Who had charge of the investment of the funds of the White Rats' Union while you were president? A.—The Board of Directors.

Q.—Did you preside at meetings of this board? A.—When in town. When I was vice-president I did, but when president I didn't.

Mr. McCree then testified that he was not consulted personally about the investments of the funds of the union, and that he did not think the question of investing in the stock of the Keystone or Lancaster Amusement Company ever came up.

Q.—Are you an officer of the union now? A.—Well, I really don't exactly know whether I am or not.

Q.—Is the union in existence today? A.—Yes.

Q.—You have not resigned, have you? A.—No.

Q.—I call your attention to an entry of April 1, 1912, where it is shown that \$16,650 was paid for 666 shares of A. A. stock. Do you know anything about it? A.—No.

Q.—Did you know where any of the funds of the union were going to, or how they were being used? Did anybody ever consult you about that? A.—No, I did not.

Q.—Did you check up the expense accounts of the officers or directors? A.—No. There was only once, I think, when there was any expense. That was when there was a convention in Chicago.

Q.—If, while you were president, you were not advised of how the funds of the union were being invested, what officer or what person was charged with making such investments? A.—The business manager.

Q.—One person? A.—Yes. He was paid a salary for that purpose. He had to consult the directors, of course.

Q.—Were you one of the directors? A.—Yes.

Q.—Then, were you ever consulted in respect to the investments? A.—I might have been at a board meeting, but not personally.

Q.—Did you know from time to time how the moneys of the union were being invested? A.—No.

Q.—You never received such information from any source? A.—Only in the Board of Directors' room and the records would show what happened there.

Q.—I am not interested where or how you received the information, but did you receive such information. A.—I suppose I did.

Q.—Who was this business manager that you mention? A.—Mr. Mountford was the business manager up to 1911, and then a man named Cook—Walter J. Cook.

Q.—How long did he continue as business manager? A.—About four years, if I am not mistaken.

Q.—Do I understand that the business manager is the man from whom we will have to inquire as to the disposition of the funds? A.—He could answer better than anyone. We looked to him to take charge of everything, as he received a salary for doing so. He then reported to the Board of Directors and a record of everything that took place was supposed to be kept by a secretary, whom we employed for the purpose.

Q.—Who was the secretary in charge of the records at the time the loan was made? A.—Walter W. Waters.

The witness then stated that he knew nothing about where Mr. Cook is at present, nor where he lives. He said that he only had a vague recollection about the sums that the union was to pay to the realty company for the rent of the house and property. He said no resolution had been made to pay it \$25,000 during his term of office as president.

Mr. Waters was then called to the stand. He said that he was secretary of the union from about 1907 to 1911. He said his salary was \$65 per week, and that he remained in the job until September, 1913. He said that while he held the position *The Player* was the official organ of the union, and that it was his duty, as secretary to the Board of Directors of the union, to communicate whatever official news they desired—printed to the editor of the paper. He said the editor, in 1911, was Walter K. Hill, who was not a member of the union, however. He was just an employee of the paper. The paper, he said, was published by the White Rats' Publishing Company.

Q.—Did the union own any stock of the company? A.—I understand that it did.

Q.—Who had charge of the books while

(Continued on page 36.)

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

FOLLY (Last Half)

The show was opened by the Aerial De Grops, a man and woman who go through a fast routine of tricks on the trapeze and high bar. They work well and fast and their stunts are all good. The last two were about the best in the turn and earned a good round of applause.

Hans Hanke, a pianist, followed them. He announces his selections in a very low voice and half the audience did not know what he was playing. He plays three selections, the second with his left hand only and, for an encore, offered his own arrangement of "The Stars and Stripes Forever." He plays well but should announce his selections more accurately and in a much louder voice if he expects to hold the interest of an audience.

A Hearst-Pathé news reel was interpolated here and was followed by "The Punch," a well acted playlet. The story is about a young playwright and his wife. He wants to make a success as an author and she as an actress. They both go to see the same manager and many funny and dramatic situations are brought out.

Kenny and Walsh, a man and woman who sing and dance, came fourth. The girl is pretty, dances well, and is about the whole act. The man sings several songs in a poor voice and they both do a song and dance at the end. This is the best thing in the act.

The bill was split here again, this time by a Sunshine comedy.

George Jesel came fifth. He is a nut comedian and works well, but should change his material when making the fourth appearance in a house, as he did last week. He scored and had to respond to an encore.

Faber and Taylor closed. They have a comedy act full of gags and work them up well. The woman clowns all over the place and her personality stands out throughout the entire turn. The man also does some good work and, together, they have one of the best nut acts seen in a long time.

The bill was closed by "Reaching for the Moon," with Douglas Fairbanks, for which the audience stayed. S. K.

HARLEM OPERA HOUSE (Last Half)

After the overture the show was opened, the last half by Paul, Levan and Dobbs. The turn consists of three men, one in blackface and the other two as straights. They go through some rough and back-breaking tumbling that had the audience gasping. The turn was well received.

In number two spot was Steve Freda, reviewed under New Acts.

A sketch presented by Fremont Benton and Co., involving the usual mixup between a married man, a show girl, a bachelor friend and a mother-in-law, followed. The act had a tendency to get a slow start, but it wound up as a scream. The finish is rather abrupt. The Harlemites liked the turn immensely.

The Durkin Girls are getting to be favorites over the Keith time. With a number of good songs they get over big.

The bill was split with "A Counterfeit Scene," a Triangle comedy, and "Sayings of a Silly Sage," by "Bugs" Baer, which were heartily enjoyed.

This being prize night, rewards to lucky number holders were then distributed. An illustrated song followed, after which were Nevins and Gordon, who are reviewed under New Acts.

Detzel and Carroll scored a laughing hit with their dialogue. The action takes place in a doctor's office where a colored man has come to be treated. The turn borders somewhat on the order of Conroy and LeMaire's stunt.

Jack Clifford and Co., presenting "Country Side," which is reviewed under New Acts, came before "Honor Without Honor," a Triangle feature, which found the audience going out. L. R. G.

EIGHTY-FIRST STREET (Last Half)

After the news weekly the Morin Sisters, in a variety of dances, appeared with a special drop of rose-colored velvet, and did some remarkably agile acrobatic dances. They open in short skirt costumes of unusual design. One girl then does a soft shoe dance, after which the other gives an eccentric number, dressed in an exaggerated rube attire. They finish with a duo in attractive costumes. The girls are exceptionally well trained, and have more bodily freedom than almost any other dancing act on the stage. Some of the bending and contortion stunts they do are very good.

Eunice Burnham and Tommy Allen, both girls, one straight and the other eccentric, followed in one, presenting their act called "Husbands," in which they sing specially written songs in a unique manner. The songs and dialogue are all on the theme suggested by the title of the act, the girls telling in song of the various sorts of husbands. Their talk is rapid and clever, their delivery is excellent, and they both have personality in abundance. Probably their best song is "Delicatessen Love," which got them several hands. They closed to four bows.

Constance Crawley and Arthur Maude in "The Actress and the Critic" are reviewed under New Acts.

Bert and Harry Gordon in "The Impresario and the Novice" finished the vaudeville part of the bill. They present one of the funniest two-men acts in the game. One works straight, the other in modified Jewish character. The straight is a tenor, trying to teach the Jew to sing. In this manner they get their songs over. The tenor has a pleasant voice when he really tries to sing, and both are excellent comedians. They were the laugh hit of the bill, the house bringing them back several times. P. K.

WARWICK (Last Half)

The Yaltos, a man and woman, opened the bill with a modern dance, a la cabaret. Their next was a combination waltz, introducing the old and new style of performance. They finished with a whirlwind acrobatic dance. They are artists in their line and deservedly scored a success.

Marcella Johnson, assisted by a man at the piano, rendered four songs and received much applause. She started off with an operatic selection and followed with three popular numbers. She has a good voice and uses it to good effect. Her assistant rendered a piano solo and proved himself to be a good pianist.

O'Brien Havel and company, said company being a young woman of attractive appearance, presented "Ticks and Clicks." Tommy seems as popular as ever. He does many of the funny stunts he has done for years, getting the same hearty laughs he always received for his work. "Ticks and Clicks" is a good vehicle for his purpose, as it affords many opportunities for laugh making, of which he takes full advantage.

E. J. Moore is a talkative comedy magician who gets his audience on the jump and holds attention. His tricks are not new by any means. They are old standbys of magicians, but he does them in a new way and gives them a new interest. He keeps up a rapid fire of comedy patter that commands attention, talking in an intimate conversational manner as though he was personally acquainted with everyone in the audience. He is a showman to his finger tips and attempts no really big mechanical tricks. He easily ranks as one of our most entertaining magicians.

The Douglas family of five, a youth, two men and two women rendered Scotch and Irish songs, with dances and a couple of single specialties, and were well received.

"Tom Sawyer," with Jack Pickford as the star, was the feature film, and the comedy picture featured Alice Howell. E. W.

NEW ACTS

(Continued from page 9)

COPELAND AND ALLEN

Theatre—Greenpoint.
Style—Dialogue and songs.
Time—Fifteen minutes.
Setting—In one.

Copeland and Allen, in blackface and tan, open with a number and then offer a line of gags that get them nothing. The blackface then does a solo which is the brightest spot on the bill, except for the finishing number.

The other man then offers a number which was very poorly done. He can't sing and appeared nervous.

Some more talk is then let loose about the Wood family which amounted to nothing. The next is a duet in which the tanface does a few steps that might just as well be cut out. Another duet is the finishing bit and the tanface again indulges in some steps. He tries to jig but can only navigate with one foot.

With a different line of stuff the act might make the small time. L. R. G.

ALEXANDRE

Theatre—Greenpoint.
Style—Magic.
Time—Twenty-three minutes.
Setting—Full stage.

Alexandre, a magician with an East Side accent, took twenty-three minutes to do four very simple and commonplace tricks. A man sitting in the same box with the writer remarked, "Gee, that guy gets away with murder."

In making his entrance, he tells the people that he is a magician and proceeds to throw candy kisses to the ladies. Afterward he produces a long string of paper which he twirls into a huge ball. He then produces a parrot from the mass. It was done very awkwardly.

His assistant, a girl in Egyptian attire, then makes her appearance and does the old flower growing stunt. She wastes much time in cutting the flowers from the stems and throwing them to the audience.

The next stunt consists of placing three eggs in three different boxes. The covers are put on and, from one box is produced a pigeon, from the second a guinea pig and from the third a chicken. A "plant" in the audience then inquires if the chicken is real and the outcome is that he goes on stage and assists in the next trick.

The next and last stunt is the casket trick, which Alexandre announces as being his creation. A large casket is produced, the girl is placed inside and the casket closed. A screen is placed in front. The "plant" is dressed up in a black robe and mask and is asked to assist in placing another screen around the back of the casket. In walking around the back, the girl and assistant change places and the man is found locked in the casket.

The act offers little in the line of illusion. L. R. G.

NADEL AND FOLETTE

Theatre—125th St.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one.

This is just another man and girl act, better than some, and not as good as others.

They open with a line of talk about knowing each other, and go into the usual "let's-get-married" gags. They then sing several songs and put them over. The songs, however, are ones that have been heard long ago, and should be replaced with newer ones. The man recites a war poem fairly well, after which they go into a bathing number.

They close with a duet about what they're going to do some night. They have lots of talent and waste it on the material they are using. If they got some new songs and gags they would have an act better than the usual man and girl turn. S. K.

EDDY AND DENNY

Theatre—125th St.
Style—Nut comedy.
Time—Twenty minutes.
Setting—In one.

Eddy is the straight and Denny the nut. The latter works in a quiet manner and gets his gags over with a bang.

They open with a line of gags concerning honeymoons and marriage, and go into a song. Denny then sings a Jewish character song, which is followed by more gags and songs. For an encore, they sang a popular war ballad. They scored a big hit, and deserved to, for they have a real good comedy offering. Their lines are bright, they work easily and harmonize well.

WITNESSES' MEMORIES POOR

(Continued from pages 3, 19 and 35.)

you were in office? A.—Under the by-laws I did, but I had an assistant, a Mr. Faulhaber, who had charge of the office. He or one of his assistants made all entries in the books.

Q.—Did the union make any loans to the company that published the paper? A.—I believe they did.

Q.—Were any of these loans paid back? A.—I don't know.

Q.—Now, was *The Player* the official organ of the union? A.—Yes, it carried all the official news and statements appearing in it under the heading "News of the Order" were intended to be official and made on behalf of the order.

After admitting that he, as secretary, carried the news from the Board of Directors to the editor of the paper, Mr. Waters was shown the page from *The Player* where it stated that none of the funds of the union were to be used in the erection of the clubhouse. The date of the paper was Nov. 19, 1911.

Q.—Then the statements made in that paper were made by you.—A.—It says so. I don't remember making that statement. I say that is the way the news went, and I should imagine that was my statement. That was five years ago.

Q.—Mr. Waters, then, at the time that you made that statement in *The Player* in November, 1911, that no funds of the union were being used, as a matter of fact, the leasehold upon which the building was subsequently erected, had already been taken in your name? A.—Not at that time, no. I only held that for about a week. It was taken under the advice of our counsel, and the Board of Directors advised me to communicate this deal, and it was done, and I believe it was only a legal transaction which I don't know anything about, except under advice of counsel I was instructed to do that, and a week or so later, if I remember correctly, it was transferred to the White Rats' Realty Company.

Q.—But at the time the lease was taken in your name, the sum of \$15,000 had been paid? A.—That was paid; yes.

Q.—Where did you get that \$15,000? A.—I was merely acting as an officer of the union, under direction of counsel.

Q.—As a matter of fact, that \$15,000 was part of the funds of the union? A.—Yes.

Q.—Now, was any resolution of either the Board of Directors or of the membership passed at that time authorizing the expenditure of \$15,000 in any manner for this leasehold? A.—There must have been in the minutes a resolution authorizing me to go over there and do just as I did.

Q.—Do you remember, was any such resolution ever passed? A.—I don't remember.

The witness was then shown the minute book of the union covering the period in which the loan was made and was asked to find the resolution authorizing its being made. He said he could not find any.

IS **RAYMO** FOR
THEATRICAL PURPOSES OR
ZYGODACSHALMENIAKY?

MOTION PICTURES

SUPREME COURT TO DECIDE ON SUNDAY FILMS

FINAL DECISION IN FEBRUARY

Whether motion picture shows may legally be open on Sunday in the State of New York will be finally decided in Albany on February 28. At that time, a hearing will be held in the case of the People vs. Vincent Bergesstrom, proprietor of the Majestic Theatre, in Schenectady. As the case under consideration is in the nature of a test case, the decision will establish a precedent, and will thus finally solve the question.

This is the first case of the sort to be argued before the Court of Appeals of the State, and interest in it is state-wide. Exhibitors all over the country are taking an interest in it.

Should the decision that motion picture shows are illegal on Sunday be handed down by the Court, exhibitors will have lost one of the most important elements of their industry, and it is likely that the whole business will be considerably crippled. The showmen rely principally on their Sunday shows to bring them profits, as during the week, attendance in most houses merely pays expenses.

It is very likely that hundreds of houses will be put out of business if this decision is given. The motion picture men have been fighting the prohibition of Sunday movies every time the question was brought up, as it is the biggest problem, next to censorship, that they have had to face.

In all probability the hearing will be attended by the heads of all the prominent companies, as well as many of the exhibitors of the state.

District Attorney John R. Parker, of Schenectady, will represent the State, and Attorney Mitchell A. Kohn will argue on behalf of the theatre proprietor.

METRO GETS "LEST WE FORGET"

Metro has acquired the entire rights to the famous war spectacle, "Lest We Forget," in which Rita Jolivet was starred. The picture was produced by Count De Cippico, and J. L. Kempner. The film will be entirely rearranged and new scenes of events happening since its taking be put in. It will be released as a Metro special feature.

CHAPIN SERIES RELEASED

Paramount has announced that the first release of the Benjamin Chapin series, showing the life of Abraham Lincoln, will be on February 11. The series will be known as "The Son of Democracy," and the first picture will be "My Mother," and the second "My Father."

GENERAL HOLDS CONVENTION

The executives of the General Film Company and the exchange men, held a convention last week at which the Hodgkinson service was discussed. There was another convention on Monday for the benefit of Middle West and Western exchange men.

NEW CARTOON FILM APPEARS

General Film will shortly release a new cartoon reel made by the Merkel company, in which caricatures of the Kaiser will be the main feature. The name of the brand is Novelty Films.

DOES IT SPIN?

RAYMO

FERGUSON STARS AT RIVOLI

Elsie Ferguson has the place of honor on the second week's program at the Rivoli, beginning last Monday. She appears in "Rose of the World," an Arcraft picture adapted from the story by Agnes and Edgerton Castle, and directed by Maurice Tourneur. Many of the scenes are laid in India, which affords Mr. Rothapfel an opportunity to give the picture a special presentation full of Oriental color and accompanied by exotic music. Wynham Standing, Clarence Handysides and other capital players appear in support of the star.

SPAIN WANTS FILMS

Frank J. Marion, a member of the National Cinema Commission, has cabled George Creel, chairman of the Committee on Public Information, that the field for American made films is very large in Spain. Western pictures, sensational dramas, and lively comedies are in great demand. Marion suggests that an exchange, in charge of film men who speak Spanish be established. William A. Brady, president of the National Association of the Motion Picture Industry, is considering the matter.

PARAMOUNT HEADS CHANGE

The new executive of Paramount, Walter E. Greene, has announced that department heads after January 1 will be as follows: Al Lichtman, general manager of the distributing organizations; John C. Flinn, to continue as manager of publicity and advertising departments; Frederick Gage, general sales manager; J. K. Burger heads the new department of supplies and service to exhibitors; Norris Wilcox, office manager, and J. Albert Thorne, general purchasing agent.

MAKE X-RAY FILMS

According to announcement by the Universal Film Company, methods for taking X-Ray motion pictures have been perfected, and a series of these made by that company will shortly be sent to the base hospitals in this country and Europe. Dr. E. L. Crusius of the New York X-Ray laboratory is the discoverer of the method.

TRIANGLE TO BEAT RECORD

The Triangle Film Corporation has determined to break all production records in 1918. The companies are all going full speed and the scenario writers are turning

FILM NEWS CONDENSED

Charles Ray is the owner of another new car.

Charles Gunn, Triangle star, is enjoying a vacation.

Jay Dwiggins will hereafter write five-reel comedy dramas for Triangle.

Kitty Gordon will be seen in "The Divine Sacrifice," a story of motherhood.

L. H. Buell and wife are mourning the loss of their seven-year-old daughter.

The latest release by Pathé, starring Mary Osborne, baby star, is "Any Home."

J. A. Berst, general manager of Pathé, is on the coast in the interests of his firm.

"The Impostor," with Ann Murdock, is the Mutual release for the 14th of January.

Lucille Laverne, character actress, is with the Petrova company, making "The Life Mask."

Dr. F. Eugene Farnsworth is the head of the newly formed Mastercraft Photoplay Corporation.

Ray Moore, location man for Triangle, has recovered from a recent illness and is back at work.

Luther Reed, newspaper man and writer, is the most recent addition to the scenario staff of Metro.

Lumsden Hare will be seen in Madame Petrova's next picture, and also in "Lord and Lady Algy."

William Desmond will be seen as a pirate in the next Triangle release. It is called "The Sea Panther."

James Hogan, formerly head property man with the Fairbanks company, is now an assistant director.

The title of Ethel Clayton's next release has been changed from "Two Women" to "Whims of Society."

Moe Usoskin is the latest addition to the W. H. Productions company staff, in the capacity of assistant production editor.

Harry Naughton, studio director for King Bee, has been married to Mildred Burnstein, niece of the company's president.

Frederick H. Elliot is in Washington holding conferences with regard to the industry in general and the forthcoming exposition.

John William and James Sweeney, all of the Metro forces, have received their call for the Navy, in which they enlisted May 5th.

Walter McGrail and Alice Terry will be seen in "The Clarion Call," an O. Henry story, shortly, produced by General Film Company.

Glen McWilliams, of the Douglas Fairbanks company, is back at work again, having finished a month's honeymoon in Honolulu.

Eugene O'Brien quit the cast of "The Country Cousin" in order to appear opposite Norma Talmadge in her forthcoming release.

Marshall Neilan, director of Mary Pickford, after he finishes the picture he is working on now, will make one more film in which Little Mary will be seen, and then come East.

Clarine Seymour, Toto's leading lady, was picked from among the extras in the Pathé studio and will now appear in all of his comedies.

Hoffman Foursquare picture exchanges are trying to arrange for a special showing of "The Eagle's Eye" at all branches simultaneously.

The first regular release date announced by Paralta is January 15th, when "His Robe of Honor," with Henry B. Walthall, will be released.

ILLUSTRATED CURRENT NEWS



LEG EXERCISES DEMONSTRATED TO TEACH SOLDIERS HOW TO KEEP THEIR BALANCE.
The exercises advocated by James and Agnes DuVea, a team of vaudeville dancers shown above, are supposed to teach the soldiers how to keep their balance by controlling their leg muscles and will no doubt help the men during a bayonet encounter or in hand-to-hand fighting.

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"FACE VALUE"

Bluebird. Five parts.
Cast.

Joan Darby.....Mae Murray
Mrs. Van Twiller.....Clarissa Selwynne
Margaret Van Twiller.....Florence Carpenter
Bertram Van Twiller.....Wheeler Oakman
Louie Patrick Naquire.....Casson Ferguson

Story—Comedy drama. Written by Mae Murray and Robert Leonard. Produced for Bluebird by Robert Leonard. Features Mae Murray and Wheeler Oakman.

Remarks.

Joan, an orphan, has had many ups and downs throughout her short life. Running away from the woman for whom she slaved, she wandered on and on, until, some years later, we find her the cashier of a restaurant, the manager of which tries to make advances to her. She repulses him and is discharged.

Without any hope for the future, she then meets one of her childhood acquaintances, now a well known crook. He forces her to help him pull off a hold-up, and throws the blame on her. Louie, as the crook is known, gets away, but Joan is sent to a reform school. On the way she jumps from the train and escapes. Bertram Van Twiller, who is known as Van, rescues her from drowning, and takes her home, where she is adopted by his mother. At a fashionable ball she meets Louie again and he "plants" a stolen necklace on her. Van finds it and thinks she is guilty. Louie, however, goes to the Van Twiller home to get it and Van overhears him threaten Joan. He beats him up and turns him over to the police. All then ends well.

The story is one that is true to life. It has lots of heart interest and is well put on. The comedy is well placed and balances things nicely. Mae Murray makes Joan a sympathy winning little creature and Wheeler Oakman makes a fine hero. Casson Ferguson is very good as a high-class crook. The support is good.

Box Office Value.

Two days.

"DEVIL'S PLAYGROUND"

Fraternity. Seven Parts.

Cast.

The Boy's Father.....Robert Cummings
The Boy.....Harry Spingler
The Mother.....Dallas Tyler
The Woman.....Vera Michelena
The Girl.....Lillian Cook
Her Mother.....Mrs. Mansfield
The Family Lawyer.....William H. Tooker
The Man of Wealth.....George Trumbull
The Girl's Aunt.....Mrs. Adams

Story—Problem drama. Written by Dallas Tyler. Produced for Fraternity Films by Harry McRea Webster. Features Vera Michelena.

Remarks.

This is a story dealing with the evils resulting from the dance hall craze. The girl learns a bitter lesson because of her great desire to be a part of the "night life."

It starts when her boss invites her out to the dance hall and tries to insult her. Due to the girl's desire to attend these places she neglects her mother, and as a result is soon left alone in the world. She is adopted by her aunt though, and saved from the clutches of the dance hall.

The boy, a young student, meets the woman in a dance hall, and the resulting infatuation leads him to steal from the bank where he works in order to keep her supplied with money. He leaves his mother because she will not allow him to fall a prey to The Woman. When The Woman sees that he is poor, she leaves him for Wealth, and the boy, soon realizing his position, returns to his mother, only to be taken from her for committing the crime. He finally reforms and all ends well.

The story is based on newspaper articles that occupied the city dailies for almost a year. The dance hall scenes were all made in big restaurants. The production is a good one and has a moral punch that is good.

The data for the picture was gathered from more than five thousand columns of newspaper matter.

FEATURE FILM REPORTS**"THE BLIND ADVENTURE"**

Vitagraph. Five Reels.

Released January 7 by V. L. S. E.

Cast.

Geoffrey West.....Edward Earle
Marion Larned.....Betty Howe
Congressman Larned.....Frank Norcross
Captain Fraser-Freer.....William Bailey
Lieut. Fraser-Freer.....Gilbert Rooney
Captain's Father.....C. A. Stevenson
Inspector Bray.....George Wright
Colonel Hughes.....P. D. Standing
Countess Sofia De Graf.....Eulalie Jensen
Walters.....John Sturgeon
Story—Dramatic. Written by Earle Derr Biggers. Directed by Wesley Ruggles.

Remarks.

"The Blind Adventure" is a gem in idea and treatment. It holds interest from the very start, its novelty making instant appeal.

Its scenes are laid in London, Eng., prior to the war. Geoffrey West, a young American, while breakfasting in a restaurant, is attracted to Marion Larned and inserts a personal in the Agony Column of a daily paper asking to meet her. She replies through the same column that he must first write her seven letters to prove he is interesting and worth knowing.

This he does and in them he writes a murder mystery in which he is the murderer and an English captain the victim. His sixth letter brings him to a confession of the murder and he is about to be arrested for the crime.

War is now imminent and Marion's father decides to sail for America before it breaks. Marion, believing West's tale and having become interested in him, objects to leaving, but is overruled by her father and they board a steamer. West just makes the boat and, while Marion is vexed when she learns that West's tale is a fabrication written for her benefit, capitulates, and it is plainly shown that they have been caught in Cupid's net.

This is a picture for which there is only praise. The direction, acting and camera work being beyond the pale of adverse criticism.

Box Office Value.

Full run.

"IN BAD"

Mutual. Five Reels.

Cast.

Monty.....William Russell
Victoria Harrison.....Francelia Billington
Richard Harrison.....Harvey Clark
Lefty Ned.....Bull Montana
Speed Armstrong.....Fred Smith
Aunt Theodosia.....Lucille Ward
Slick Edwards.....Carl Stockdale

Story—Comedy drama. Produced for American Film Company by Edward Sloban. Released through Mutual. Features William Russell.

Remarks.

Monty is a happy-go-lucky fellow who tries to win the love of Victoria but always seems to get in bad.

Richard Harrison, father of Victoria, goes on a treasure hunt and asks Monty's aunt, Theodosia, to accompany him as Victoria's chaperone. When Monty finds out that Victoria is making the trip, he decides to go too.

Slick Edwards, who is the leader of a band of crooks, hires out to Harrison, and he and his gang plan to rob him. Monty, who has been ordered out of the way by Harrison, overhears the plot, and proceeds to frustrate it. He succeeds in doing so and also in winning the love of Victoria.

This feature is full of comedy and has many novel settings, the photography is good, the effects excellent. There is plenty of action, a good fight and a love theme that all combine to make it entertaining. William Russell outdoes himself in this picture. The support is good and the direction likewise.

Box Office Value.

Three days.

"THE LAW'S OUTLAW"

Triangle. Five parts.

Released Jan. 13.

Cast.

Charles Easton.....Roy Stewart
Rose Davison.....Fritzi Ridgeway
Oscar Davison.....Harry Rattenberry
Ethan Ransford.....Norbert Cills
Carey Tait.....Pete Morrison
Sancha Rameriz.....Bob Thompson
Ramon.....Lou Durham
Pop Atwood.....William Ellingford
Rodney Hicks.....A. Hollingsworth
Clarence Cecil Hartley.....Percy Challenger

Story—Western. Written by Ethel and James Dorrance. Produced for Triangle by Cliff Smith. Features Roy Stewart and the Triangle players.

Remarks.

Oscar Davison, a county politician, is a creditor of Charles Easton, defeated candidate for sheriff. He is badly beaten and robbed on the night of the election, and Easton consents to find out who did it.

Easton shoots the sheriff, and, now that he is an outlaw, feigns madness and goes into Hawks Nest, where all who fear the law stay. There he gains the confidence of Tait, whom he suspects, and ropes him while he is examining the booty he took from Davison. Easton also gets Tait's partner and brings in both of them at the same time, giving himself up as the murderer of Ransford. Just as they are about to lynch him, Ransford rushes in and tells them it is all a frame-up.

Tait then confesses that he stuffed the ballot box, and Ransford gives up his office to Easton, after which all ends well.

The western story is not novel and so this production is not, but as entertainment it is good. The scenery is western and the photography and direction are good.

Box Office Value.

One day.

"I LOVE YOU"

Triangle. Seven parts.

Released Jan. 13.

Cast.

Felice.....Alma Rubens
Ravello.....John Lince
Jules Mardon.....Francis McDonald
Armande de Gautier.....Wheeler Oakman
Prince del Chinay.....Frederick Vroom
Princess del Chinay.....Lillian Langdon
Boy.....Peaches Jackson

Story—Dramatic. Written by Catherine Carr. Produced for Triangle by Walter Edwards. Features Alma Rubens and Triangle Players.

Remarks.

Jules Mardon, an artist, while tramping through Italy, sees Felice, called "The Passion Flower." He paints her portrait.

Armande, an Idealist, sees the painting and longs to meet the model. He does and falls in love with her. They are married and a child is born to them. Several years later Jules calls on Armande and Armande insists that he paint Felice's picture. He does so and when Armande is called away on business, abducts her. She breaks away, though, and, coming home, is driven out by her husband. Jules, crazed, kills himself and Felice, whose mind wanders, is taken care of by a kindly priest who reunites the little family and all ends well.

The picture is one with a strong heart appeal. The scenery is very pretty and the acting good. Alma Rubens handles her role in a very capable manner and Wheeler Oakman makes a fine idealist. Francis McDonald plays the artist with conviction and makes a fine villain out of him. Several character parts are well taken care of. Photography and effects are good, as is the direction. The picture should appeal strongly to a family audience.

Box Office Value.

One day. In neighborhood districts, three.

"MRS. DANE'S DEFENSE"

Paramount. Five Parts.

Cast.

Felicia Herdemarsh.....Pauline Fredericks
Sir Daniel Carteret.....Frank Losee
Lionel.....Leslie Austen
Lady Eastney.....Maud Turner Gordon
Janet.....Ormi Hawley
Mr. Bulsom-Porter.....John L. Shine
Mrs. Bulsom-Porter.....Ida Darling
James Risbee.....Cyril Chadwick
Duchess of Granteby.....Amelia Summerville
The Vicar.....Frank Kingdon
Mr. Trent.....Howard Hall
Mrs. Trent.....Grace Reals
Mrs. Dane of Canada.....Mary Navarro

Story—Drama. Written by Arthur Henry Jones. Produced for Paramount by Hugh Ford. Features Pauline Fredericks.

Remarks.

Paramount has turned this old stage success into a five-reel production that holds the interest of the spectator from beginning to end.

The story, briefly, is this: Felicia, a young girl, has fallen a prey to the old, old sex tragedy. The usual scandal follows and she tries in vain to hide from it. Her cousin, to whom she had turned for help, dies, and she inherits all of her wealth, also taking her name.

She is introduced to London society, where she is recognized by Risbee, who knows all about her former life, and he makes trouble by telling what he knows. Sir Daniel, in order to protect his son Lionel, investigates the matter, and, learning the truth, forces Felicia to leave and return to her child.

The story, while it has not the usual happy ending, is interesting and shows the result of a girl's folly. It is a problem play that has a deep lesson and should make a deep impression everywhere.

Pauline Fredericks does good work as Felicia and the supporting cast does well.

Box Office Value.

Full run. Advertise former success of the play.

"DAUGHTER OF DESTINY"

Petrova. Six parts.

Cast.

Marion Ashley.....Madame Petrova
The Crown Prince.....Thomas Harding
Franz Jörn.....Anders Randolph
Ambassador Ashley.....Robert Broderick
Police Agent Morhange.....Henri Leone
Graham West.....Richard Garrick
Secret Service Man.....Carl Dietz
American Minister.....Warren Cook

Story—Dramatic. Directed by George Irving. Features Madame Petrova.

Remarks.

Marion, the daughter of Ashley, an American statesman, is the wife of Jörn, an artist and a foreign spy who tries to force her to steal her father's secrets. If she does, it means the breaking of a pact with Belmark, the only country standing in the way of a certain emperor's world power.

Ashley goes to Belmark where his daughter falls in love with Leopold, the Crown Prince. Later, Jörn is believed to be dead and so she and the Prince are married. Jörn, however, has been preaching peace at any price to the people of Belmark and when an alliance between the Crown Prince and the emperor's daughter is suggested, they demand that it take place. Leopold and Marion refuse to hear of it. Marion declares that America will step in and change things. Jörn and his confederates try to kill the Prince, but he escapes, and Marion is badly hurt instead. She recovers and all ends well.

The story is the history of Belgium with names changed. The picture, in itself, is interesting and well produced. There are no war scenes, though, which makes it a novel war film. The scenery is pretty and the interiors are excellent. Madame Petrova handles the part of Marion in her usual capable manner and the support is excellent.

Box Office Value.

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